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HARMONY

after a Painting by F. Dicksee, R.A.

The Story of Symphony

BY

E. MARKHAM LEE

M.A.; Mus. Doc., Cantab.

London

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1916

Preface.

No book, so far as I have been able to discover, exists in the English language on the History of the Symphony. There is one work in French, Brenet's *Histoire de la Symphonie à Orchestre* (see Bibliography). This is not well known in this country; it has few actual musical quotations, deals more especially with early French composers, and ends with Beethoven.

Weingartner's *Symphony Writers since Beethoven* carries on the story up to recent times, but more prominence is given in this to German compositions than to the equally, if not more, important works of the Russian and other schools.

The nearest approach to a complete work on the subject is Sir Hubert Parry's masterly article in Grove's *Dictionary*, which treats exhaustively of the history of the symphony up to the time of Brahms. But in this, again, more modern composers obtain but slight consideration.

Story of Symphony

The present book is an attempt to put before the reader all that is important in the story of the symphony, from the earliest examples of the form to the present day. Its rise and development are traced briefly, but, I hope, as adequately as the limits of the book allow. Many musical quotations are given, not only from the older, but also from the more recent composers, and a (necessarily) short account of the works of present-day writers is included.

Some comment may be aroused by the comparatively extended analysis given to the symphonies of Beethoven, seeing that so much literature on the subject already exists. The following considerations have influenced me in this connection:—

(*a*) The books of this series are intended primarily for amateurs, although it is hoped that much in them may be of use also to the more serious student. The ordinary amateur is more likely to hear a symphony of Beethoven—I am not speaking of London or of the great provincial centres—than one by any other composer. The books on the subject (Grove's *Beethoven and his Nine Symphonies*, etc.) are not possessed by the majority of amateurs; moreover, they contain much that the ordinary concert-

goer need not know for full enjoyment of their performance.

(*b*) The analytical programme, on which the amateur often relies, cannot usually be studied beforehand; nor does it always contain extracts from the actual music.

(*c*) Spite of all modern changes of taste and custom, the symphonies of Beethoven remain the most important of all symphonies; they are still acknowledged as the most perfect in form, the most beautiful and dignified in texture, and the very finest examples of what a symphony should be.

(*d*) The lover of the symphony *must* know his Beethoven. This book will give him, in succinct form, a fairly complete account of Beethoven's work in this direction, in addition to some information as to the works of other composers; and this at a considerably less cost than the books which deal with the symphonies of the Bonn master alone.

In Appendix A the difficulty has been to decide what to omit. A mere catalogue of the names of those who have composed symphonies would in itself constitute a good-sized volume It is hoped, however,

that no name which has either historical significance, or musical importance, so far as the development of symphony is concerned, has been omitted.

My thanks are due to Dr. Spooner-Lillingston and other friends for help in revising the proof-sheets and for suggestions.

E. MARKHAM LEE.

Woodford Green,
1916.

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Story of Symphony.

CHAPTER I.

WHAT IS A SYMPHONY?

Various uses of the term—Ritornello—An old instrument—Derivation—Its use as an interlude—Overture—The present-day meaning of the word—Offshoots of symphony.

To the ordinary lay mind the word Symphony conveys nothing very definite; its uses are, and have been, so various that the amateur may be pardoned if he hesitates as to a definition of the term. In different periods of the Art of Music the title Symphony has been applied to

Uses of the Term

(*a*) An Ancient Instrument.
(*b*) A Term in Harmony.
(*c*) An Overture (generally to an Opera).
(*d*) An Interlude in a vocal piece.
(*e*) The introduction to a Song.
(*f*) A work in Sonata Form for the Orchestra.

Story of Symphony

The term "Symphony" is still to some extent in use as defining the introductory bars to the accompaniment of a song, any considerable passages of accompaniment during which the voice is silent, or even the final bars after the voice has finished. The older expression for this was "Ritornello," but this word has other meanings, and has an un-English sound which prevents its general adoption in this country. The old term "Symphony," therefore, for want of a better name, still tends to cling to these fragments of instrumental accompaniment. It would be less mystifying, perhaps, if we could agree to call such fragments "Interludes;" but custom dies hard, and in spite of the confusion sometimes engendered by the employment of this name, we must note its use, and remember that in modern days the word Symphony really implies something on a much vaster scale.

Ritornello

With regard to some of the other uses of the term it may be noted that the old instrument, the "Organistrum," was known in France as the Rubelle, Rebel, Symphonie, and Chifonie. According to the historian Prætorius, this was a kind of peasant's lyre, played with a crank, the left hand manipulating the keys. As both the instrument, and the term for it, have long been obsolete, we

An old Instrument

may leave this definition of Symphony, having paid deference to its historical existence.[1]

When we think of the derivation of the word "Symphony" from the Greek, in which Sum (*συμ*) stood for "with" and Phone (*φωνή*) for "sound," we can understand its use as a term in Harmony, its literal meaning being "agreeing in sound." Thus the term became synonymous with "concord." Ancient music being (theoretically) almost all concordant, a musician was sometimes called "Sumphonos;" this use of the word is also obsolete. Derivation

As applied to intrumental music, whenever the voices were silent for a time, and the orchestra played fragments by itself, we find musicians from the time of Peri (1600) onward calling such little bits "Sym-

[1] Batman, who edited in 1582 Trevisa's English translation of the Franciscan Friar Bartholomæus' *De Proprietatibus Rerum*, adds on his own account a description of this instrument which is not uninteresting.

De Symphonia.

The *Symphonye* is an instrument of muſyke, and is made of an holowe tree, cloſyd in lether in eyther ſyde, and mynſtralles betyth it wyth ſtyches; and by accorde of hyghe and lowe thereof comyth full ſwete notes, as Iſyder ſayth. Nevertheleſſe the accorde of all ſownes hyghte *Symphonia*, is lykewiſe as the accorde of dyverſe voys hyghte *Chorus*, as the Gloc. ſayth ſuper Luc.

phonies." Even at these early dates we must notice that the word was generally applied to passages for instruments alone (*i.e.*, without voices), and this is important as bearing historically upon the greater form of Symphony which the Classic Composers were presently to evolve.

Use as Interlude

It was, of course, not a vast step from the employment of the orchestra by itself for a bar or two, to its use for a whole series of bars, and eventually to a whole movement in which the voices had no part whatever. Thus in Opera, when the desirability of having a complete little movement played by the band before the raising of the curtain was realised, a short "Symphony" was composed, this often receiving the more appropriate name of "Overture:" a very common name also for this introductory movement was "Sinfonia avanti l'Opera." So long as these movements were confined to the theatre their nomenclature was somewhat unimportant, but when they were performed separately in the concert room (which soon became the fashion), the dignity of the music was greatly increased, and composers began to lavish more care upon their construction: the words "avanti l'Opera," being absurd in the concert room, were dropped, and the first word "Sinfonia" only was retained.

Overture

What a Symphony Is

Thus came into vogue the "Symphony" as we understand it to-day—a work for Orchestra alone, in several movements (generally four), these movements being in a more or less stereotyped order of (*a*) quick, (*b*) slow, (*c*) lively, and (*d*) quick, and being individually designed in different species of "Form," or constructive shape. This is what the musician understands by the term "Symphony"—this and much more. For the Symphony has been the goal of almost every ambitious composer ever since the days of Haydn; and of all their glorious thoughts, the great masters have usually kept the best for their Symphonies. Thus the term brings to the mind of the music-lover thoughts of the rarest and most precious of all his possessions: it conveys to him a sense of all the most exquisite and wondrously-wrought legacies of the great ones of Music: it means to him perfection of workmanship, both in melody, in harmony, in design, and in orchestration, for the period to which any given work belongs. The symphonies in his library are to him as the "Hundred Best Books" to the book-lover: treasures not to be lightly dipped into for a few minutes when the mind is tired and needs relaxation, but to be approached with reverence, to be read again and again, to be studied, and above all, to be loved.

Meaning of the Word

Story of Symphony

Offshoots of Symphony

There are certainly many offshoots of symphony which differ much from the definition laid down above: these will be considered in another chapter. The term, too, is still used by some as defining the introduction to a song, or such little *ritornelli* for the orchestra as occur, for instance, in the "Amen" chorus of Handel's *Messiah.* There is perhaps no great harm in still calling these things symphonies, so long as we understand what a symphony *really* is: henceforth in this book the word will usually mean *only* the great symphony for the orchestra, and its minor uses must be confined to this chapter and the next: our purpose is to deal with the symphony as an art form, and with allied forms which have grown out of it.

CHAPTER II.

EMBRYO FORMS OF SYMPHONY.

Evolution—Rapid development—Early use of the term—An interesting example—Use in Church Music—As an interlude in song—An operatic Prelude by Monteverde—The Overture of Lully—That of A. Scarlatti—Gluck—The symphony as an independent form.

NOTHING is of greater interest to the historian than the gradual evolution of macrocosm from microcosm, of great forms from diminutive ones, of mighty and fully-developed creations from tiny and fragmentary beginnings. The embryo forms of symphony are fascinating as showing the grains of mustard-seed, the successors of which were to expand into mighty trees: the diminutive seed can be seen, its growth can be watched, its majesty and splendour in the ripeness of age can be enjoyed, and its possible withering and decay can be commented upon. **Evolution**

It is amazing to think of the short period in the history of musical art that elapsed between the perfec-

tion of Beethoven's "Eroica" Symphony and the unbalanced and scrappy fragments called "symphonies" by Peri and his followers. Only a couple of hundred years separate them, but those years were the vigorous youthful ones of the musical art, in which many of our modern saplings shot upwards with wondrous strength and vigour.

Rapid Development

There is some difficulty in first tracing the word symphony in its application to a separate fragment of instrumental music.[1] As before mentioned, the term "Ritornello" was almost always employed by the earlier composers for passages of this kind, and in the works of the early Venetian dramatic composers (such as Cavalli, Cesti, and Carissimi) the term Ritornello, or its abbreviations, "Ritor," "Rit," make frequent appearance. It is very interesting to note, however, that in one of the earliest of operas, Peri's *Euridice*, dating from 1600, there is a little melody for three

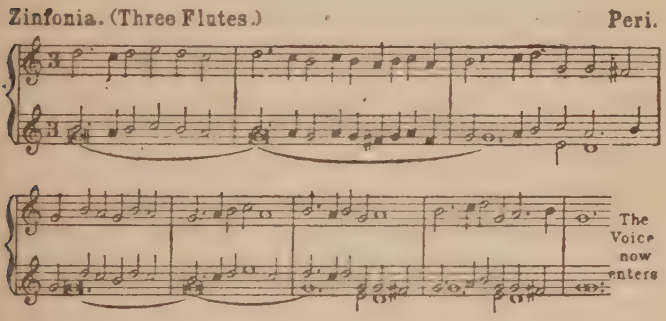
Early use of the Term

[1] A collection of pieces for 4, 5, and 6 voices, by Waelrant, appeared at Antwerp in 1585 with the title "Symphonia Angelica," and in 1629 Schütz uses the term "Symphoniæ Sacræ" for compositions for voices and instruments. Purcell wrote a symphony in his "Laudate Ceciliam" (1683), and in the Ode of 1692 he includes a six-movement introduction.

flutes which is called "Zinfonia" on its first occurrence, although afterwards it is called "Ritornello."

This may not have been the earliest use of the name, but it is certainly a very early one, and the music is here quoted as characteristic of the kind of passage to which the term "Symphony" was first applied.

Interesting Example



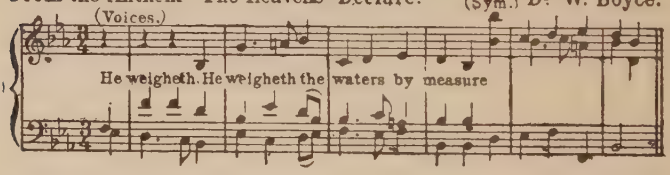
Symphonies of this interludial character were employed not only by opera composers, but also by writers of oratorio, such as Emilio del Cavalieri and Carissimi, and indeed by almost every composer of concerted vocal music. They were frequent in English church music of the time of Charles II., who "commanded such as composed for the Chapel[1] to

Use in Church Music

[1] *I.e.*, The Chapel Royal.

make also Symphonies and Ritornellos to many of the anthems in use, which were performed by a band of instruments placed in the Organ-Loft." Such popularity did these instrumental interpolations gain that they became frequent everywhere, and were a common feature of music both at home and abroad. Even after the orchestras had disappeared from church galleries the passages were still introduced; but the name "Ritornello" was now dropped, and they were marked "organ" or "sym." An illustration from one of our church composers of this period, Dr. Boyce, illustrates this very simple device.

From the Anthem "The Heavens Declare." (Sym.) Dr W. Boyce.

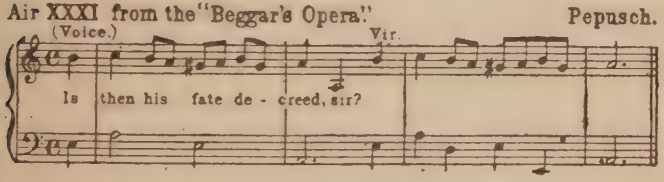


The word "Symphony" now commonly appeared as the title for introductions to many songs and extracts.

Interlude in Song

In almost every one of the older editions of songs by Handel, as well as in collections of other songs, any instrumental portion, whether introductory or otherwise, is indicated "Sym." Now and then, however, as in the *Beggar's Opera*, the

term "Vir" (Virginals) is inserted, to show what the accompanying instrument may be. An interesting feature of the following extract is the printing of the instrumental portion on the same music stave as is allotted to the voice. This was usually done to save space and the expense of music printing.



Although instructive as indicating the growing use of the title, we must not linger upon these very scrappy "symphonies:" the preliminary movements to the operas by such composers as Lully and Alessandro Scarlatti were growing in importance and in their general shape and design. This form of Symphony was now attracting much attention; and considerable care was often expended upon its construction.

Operatic Prelude by Monteverde

The plan of preceding an opera by a short, separate instrumental movement was practised from the very early days of modern music. Peri's *Euridice* (1600) had a *vocal* prelude, although we have seen that a tiny "Zinfonia" occurs elsewhere in the opera. Monte-

verde's *Orfeo* (1607) has, however, a complete instrumental prelude. This is not called "Symphony," but "Toccata," and is directed to be played through three times: it is scored for trumpets, etc., and is in the nature of a mere fanfare.

Monteverde's "Toccata," instrumental prelude to "Orfeo." (1607)

Lully's Overtures

No fresh development of importance occurs until the time of Lully (1633-1687), who very much expanded the instrumental preludes to his operas, giving such pieces the title Overture. He usually adopted the form of overture in which there was a slow introduction, followed by a brilliant fugato movement. This developed gradually into the modern overture, as used both for the opera house and the concert room, and its influence upon the symphony was enormous.

Overture of Lully

Lully clung to the term "Overture," but his contemporary, Alessandro Scarlatti (1659-1725), uses the word Zinfonia as well. That to his opera, *Il Prigioniero fortunato*, produced in 1698, has three movements (Allegro, Grave, and Presto), and is quite a little symphony in itself. Scarlatti, however, actually wrote separate works for the orchestra, called symphonies, which will be touched upon in our next chapter. It will be seen that when orchestral preludes to operas were being written in two or three contrasted sections, the modern form of symphony was being very rapidly approached. With the advent of Gluck's later works, and the characterization in the overture of the actual subject-matter of the opera that was to follow, overtures became more distinct from symphonies, and the two

A. Scarlatti

Gluck

classes of works were meant for different audiences, the theatre audience and the private music-room of noble or patron ; more rarely, too, of course, for general public performance.

At first only those symphonies from operas were played separately which had proved themselves most interesting and attractive to the audiences ; and then men took to writing separate works which had nothing to do with stage performances, and which were meant to be listened to for their own value and beauty. Such a procedure was facilitated by the progress now taking place in the technique of composition ; men were finding themselves, as the result of constant experiment, able to develop their movements more perfectly and consistently ; they discovered how to balance movements one against another, both from the points of view of length, tonality, and character ; improvements in the mechanism and in the playing of various instruments enabled them both to enlarge their orchestras and to emphasize the individuality of the separate factors they contained. All along the line was progress—advancement in form and design, in technique, and in wealth of ideas. The days were ripe for the birth of a new and mighty form of art-work, and thus such embryo forms emerged from indefiniteness and uncertainty, and became definite and certain. The

Symphony

symphony was no longer just a mere anything in the way of instrumental music, but a work of particular design, based upon logical principles, and developed upon lines which had proved their worthiness. Experiment ceased for a time, so far as general outline was concerned; improvements that were effected were more in the directions of texture and of orchestration than of architecture.

CHAPTER III.

EARLIEST SYMPHONIES.

Suite and Sonata—Decay of dance forms—Importance of stringed instruments—Bach and Handel—Stamitz—Other early masters—Early programme works—Dittersdorf—Orchestras of the day—Establishment of form—Modern programmes have no room for these symphonies.

In the early days of modern music for the clavier and allied keyboard instruments, two forms, the suite and the sonata, were struggling for supremacy. The suite, being a much easier form in which to write, developed its possibilities at a much earlier period than its more complex and artificial opponent, the sonata. Even after the safe launching of the latter amongst recognized forms, composers still wrote many suites. The chief difference between the two at first was the inclusion or omission of dance movements; these were common and general in the suite, and more rare in the sonata proper.

Suite and Sonata

This difference found its reflection in works for orchestras of the same period. Many of the old

opera overtures, and symphonies before operas, contained dance measures; but as composers perfected themselves more fully in the construction of symphonies, they seem by general consent to have omitted all dance movements. The finale of a symphony tended, in these early days, to have much of the lilt of certain dance tunes, but the actual dance was mostly avoided. Hence there sprung a distinction between the symphony and other forms, in which the advantage of dignity lay with the former.

Dance Forms

Alessandro Scarlatti, who was born in 1659, did much for many forms of music. He was active and busy in writing both for the church, the opera-house, and the orchestra. He gave very special attention to stringed instruments, considering their capabilities very carefully, and writing most of his important passages for them. The imperfect and uncertain state of wind instruments in his day accounts for this preference, which had much influence upon the development of violin playing. His "Twelve Symphonies for small orchestra" were produced in 1715, and although the style there adopted is by no means advanced, or indeed in any way very different to that which he employed in symphonies (or overtures), before his operas, these works are interest-

Stringed Instruments

ing, as they must have been amongst the earliest of this character written for the orchestra alone.

Bach and Handel wrote few symphonies as such,[1] although both wrote overtures, suites, and concertos in which the same form was employed. The difference between the symphonies of Scarlatti, the works of Bach and Handel in the same direction, and even the earliest symphonies of such a composer as Haydn, is not in the number and style of movements, but in the way those movements are built up. Scarlatti and the great German contrapuntists started with an idea, and presented that idea practically throughout a movement, changing its key and sometimes its manner of presentation; occasionally a new idea is added to it, but the prevalent theme is utilized practically from start to finish. The real founders of symphony saw the desirability of using and contrasting different subjects with one another, and herein lies the point of cleavage between very many orchestral, and indeed most instrumental, works written before the time of Haydn and those written afterwards.

Bach and Handel

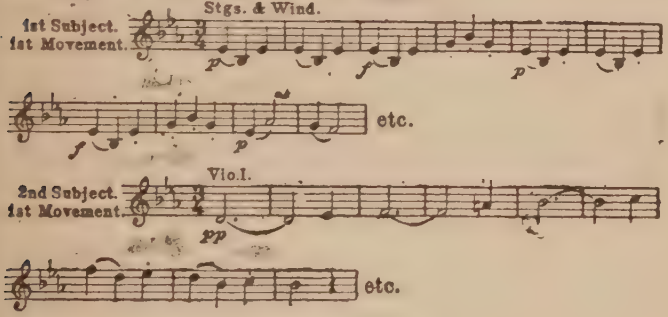
There are, however, some contemporaries of Bach and Handel who show their knowledge of the value of

[1] The title, "Symphony in F," occurs for a work published in vol. xxxi. of the Bach-Gesellschaft.

contrasted subjects. One of the earliest of these was J. K. Stamitz (1717-57), a Mannheim concertmeister who wrote many symphonies before Haydn's work began. In the first movement of some of these there is a definite and well-contrasted second subject.

Stamitz

From No 3 of Six Symphonies by Stamitz.



Stamitz wrote at least forty-five symphonies, some of which have been reprinted. His son Karl (1746-1801) followed in his footsteps and wrote some seventy symphonies, which contain much excellence of form and matter, but are overshadowed by Haydn and Mozart in their works of similar date.

Amongst other composers of this date who were busily developing their powers in the writing of

symphonies may be mentioned John Christian Bach (1735-82), Abel (1725-87), Galuppi (1706-85), Dittersdorf (1739-99), Schwindl (17?-86), Wagenseil (1717-79), Boccherini (1743-1805), Gossec (1734-1829).

It will be noticed that although most of the above-named composers were alive when Haydn was born, all save Gossec predeceased him by some years, during which years Haydn's powers developed very remarkably; the symphonic works of many of these composers were extremely popular, as Burney's *History* witnesses. In particular, the compositions of Dittersdorf attracted great attention as having leanings in the direction of programme-music, a phase of the art which was quite new in his day.

Dittersdorf

The symphonies of Dittersdorf, indeed, claim more than a passing mention. There had been some precedent for entitled symphonies in Gossec's "La Chasse" (produced about 1770), and in the various hunting, battle, and peace symphonies of such men as Leopold Mozart, Stamitz, and Wranitzky. But Dittersdorf's aim was higher. He composed at least twelve symphonies (somewhere about 1784) with titles of subjects taken from Ovid's *Metamorphoses:* "The Four Ages of the World," "The Rescue of Andromeda," "Jason and the Golden Fleece," are examples of their names. The music of these works

does not appeal to us of to-day, who are familiar with later and more sensational representations of pictorial music. But they are remarkable for their date, and although rather absolute music than programme music, as we now understand the term, they provide a wonderful hint as to the directions into which the symphony was to follow subsequently.

The orchestras employed by the composers mentioned in this chapter consisted usually of strings, flutes, oboes, horns, and sometimes bassoons. There was not much attempt at contrasting groups of instruments, probably because the wood-wind was so unreliable. The strings, therefore, had to play throughout, and the oboes and flutes doubled the violin parts from time to time, while the horns sustained the harmonies.

In form there was a general adherence to the three-movement basis. Stamitz, Dittersdorf, and others, however, occasionally added a minuet and trio to the scheme, which thus became the same as that employed by composers of the classic period: (*a*) allegro; (*b*) slow movement; (*c*) minuet (or scherzo); (*d*) final quick movement. In the details of their working much greater perfection was being arrived at, more particularly in the balancing of the sections of a movement. The double bar during the

Form

first movement and the repeat occur with Stamitz and others, and the form is often as definite as it is with Haydn. It is probable that these men learned much from Haydn, but great credit is due to them for their pioneer work; they did much that it was necessary should be done before the symphonic form could be established upon an absolutely definite basis; these composers may be said to have dug a firm foundation upon which the greater masters were able to erect a magnificent edifice.

No Room To-day

We never hear the music of these early composers in the present day; there is so much that is excellent that has appeared since, and their thinly scored symphonies would sound dull and uninteresting to us now. Even the early examples of Haydn himself are but rarely played. The orchestral music of Bach still lives, but that is because there is so essential a difference in the music itself; it has its own vital power, and is master-work in a direction in which the great Leipsic cantor was essentially at home. The early symphonists, on the other hand, were experimenting with new problems of form and of orchestration. They were by no means exploiting a well-trodden path—their steps were somewhat tentative and uncertain. The methods of the polyphonic school had been left, and the ways of the

monodic were thorny. Hence their music can only be looked upon as showing the way to others. The great masters of a later date profited by the experiences of the pioneers, for it was essential that the spade work should be done by some one. Although, therefore, we may not care to hear the music of these early symphony writers, except perhaps occasionally as a matter of curiosity, we must honour them for facilitating the progress of the symphony, and for setting it, as a form, upon a firm foundation.

CHAPTER IV.

BIRTH OF THE MODERN SYMPHONY.

The modern symphony—C. P. E. Bach—His methods—Use of wind instruments—His modulatory device—Haydn—Opportunities at Esterház—Le Midi—Early and late examples—"Salomon" Symphonies—"Father" of symphony—Reasons for comparative neglect of Haydn's symphonies.

THE works of symphony composers hitherto dealt with may be said to have but an antiquarian interest to us of the present day. The modern symphony may be described as a symphony which conforms in structure and design with the best specimens of its type, and which, moreover, contains music that can be heard with interest and delight in these days of modern developments.

Modern Symphony

It is true that very few performances are ever given to-day of the symphonic works of Carl Philip Emmanuel Bach. But this composer was so much ahead of his time, and his work is so far in advance of that of most of his contemporaries, that it is impossible to regard him as a fossilized relic of a bygone age. His influence upon

C. P. E. Bach

Haydn was immense, especially with regard to form and orchestration.

He was the third son of the great Johann Sebastian Bach, and lived from 1714 to 1788. He has been termed "one of the chief propagators of the gallant (elegant) style in instrumental music (so called in contradistinction to the grave, contrapuntal style)."[1] The dignified and somewhat severe methods of contrapuntal music had been exploited to their fullest extent by his mighty father; composers had to turn, as we know, in other directions. The Monodic School, with its often trivial forms of melody and accompaniment, had been evolved, and the possibilities of formal design in music were now awaiting development. Emmanuel Bach was the greatest of the pioneers of this new movement, and he may be said to occupy a midway position between J. S. Bach and Handel upon the one hand, and Haydn and Mozart upon the other.

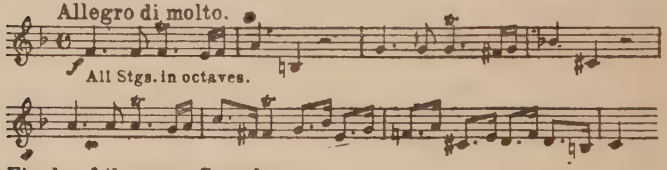
Emmanuel Bach wrote many important pieces for the clavier, some of them with fanciful titles—a striking testimony to the new directions which were being sought. Eighteen works for the orchestra stand to his name, and very interesting they are. The instruments employed, in addition to the strings, are usually flutes, oboes, bassoons, and horns, with the addition of a line

[1] Niecks.

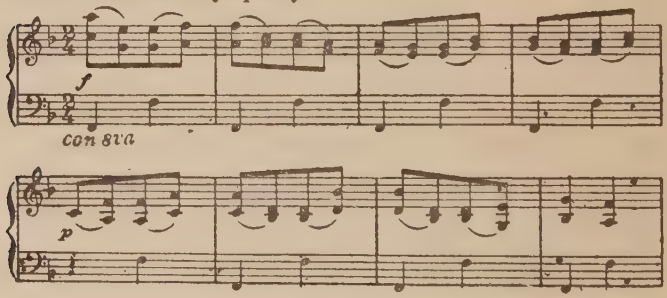
of figured bass for the cembalo. What is more important is that he very often gives the wind instruments passages calculated to show off their particular characteristics and qualities; they are not merely some of a number of equally important and interesting contrapuntal parts; their possibilities in the direction of tone-colour have been studied and understood, and this feature alone helps us to feel that his symphonies are more "modern" than those of the composers hitherto touched upon. The following extracts will show the general style of his subjects and treatment:—

Wind Instruments

Opening subject of Symphony in F. C. P. E. Bach.



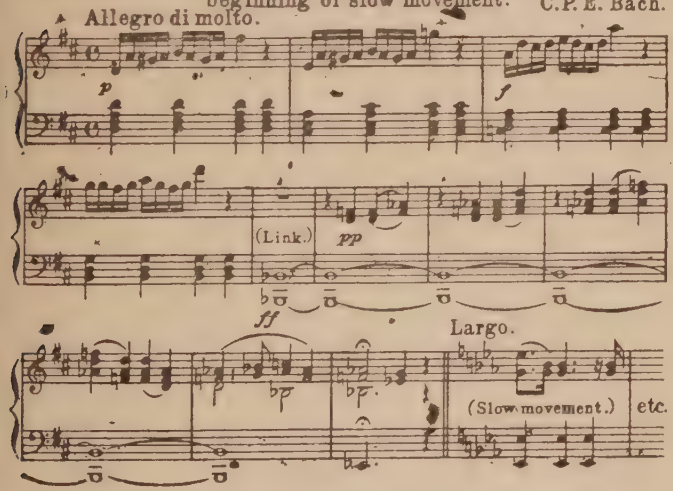
Finale of the same Symphony.



Modulatory Link

There is one curious characteristic in the symphonies of Emmanuel Bach which must be mentioned. He has a little habit of employing a few modulatory chords to lead from one movement to the other, a device which we find in Handel (as in the overture to *Samson*) and other composers, but which fell out of use during the classical period of music. Here is an example of the way Emmanuel Bach leads us from movement to movement:—

Symphony in D, End of first movement, modulating link, and beginning of slow movement. C.P.E. Bach.



And now for "Papa" Haydn (1732-1809). What did Haydn do to merit the title "The Father of the Symphony"? The answer may lie in the statement that he found it an immature and little recognized form; he left it in the proud position of monarch of instrumental music. The merit for this was not Haydn's alone, for Haydn was enormously influenced in his finest and latest work by Mozart. But even without this influence, and before he had come under its sway, he had achieved much. He began by writing little symphonies after the manner of Emmanuel Bach and others, in which the first and second violins were usually playing together, while the violas, 'cellos, and basses had very much the same work all the way through. The style was light and unimportant, the musical contents neither very profound nor very interesting.

Haydn

But he lived for many years at the palace of Prince Esterházy, where he had an orchestra always at hand; he was able to experiment with his band, to try effects, and to compose in any manner that appeared good to him. Doubtless he rejected many unsatisfactory experiments; it is not every composer who has the opportunities of making them, or of hearing them when they are made. Haydn was very happy at Esterház. He says: "My

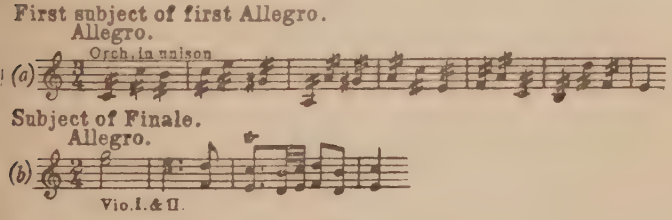
Opportunities at Esterház

Prince was always satisfied with my works; I not only had the encouragement of constant approval, but as conductor of an orchestra I could make experiments, observe what produced an effect and what weakened it, and was thus in a position to improve, alter, make additions or omissions, and be as bold as I pleased; I was cut off from the world, there was no one to confuse or torment me" (think of that, ye critics!) "and I was forced to become *original*." No wonder that for close upon thirty-three years the composer remained in such congenial occupation.

The earliest symphonies, such as "Le Midi," which was composed in 1761, show perhaps but little advance upon the methods of Emmanuel Bach. It is interesting to note that many of them have titles; besides "Le Midi" there is "Le Soir" and "Le Matin"; there is the "Philosopher," the "Schoolmaster," "Maria Theresa," and "Mercury"; there is the "Military," the "Chase," the "Surprise," the "Farewell," and so forth; some of these were designed to a programme, the majority probably not.

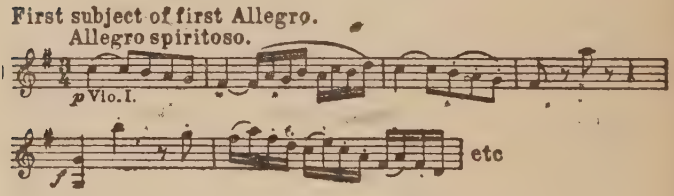
"Le Midi"

The following quotation from "Le Midi" gives the style of the early symphonies:—



This was written in his first year in the service of the Esterházy family (1761). Its simplicity is apparent, and an examination of its orchestration will show what a comparatively little way the composer had progressed upon the road upon which he afterwards travelled. What a contrast between this work and the famous "Oxford" symphony, so called because it was performed in that city on the occasion of Haydn receiving the degree of Mus. Doc. there in 1788:—

Early and Late Examples



In the very year in which this was composed Mozart wrote his three greatest and finest symphonies. From these Haydn learned much; less perhaps in the direction of form than in the methods of orchestration and the general texture and intensity of the musical thoughts. Haydn's twelve last symphonies (called the "Salomon" set because they were written specially for concerts given in London

"Salomon" Symphonies

by a violinist, Salomon), are far in advance of his earlier efforts. While still exhibiting many of those features of light-heartedness and humour which are characteristics of almost all his music, they probe the depths of musical feeling to a far greater extent than those penned before the influence of Mozart had been felt; they are conceived in a loftier style, scored with a firmer hand, and in some ways hint at ideas which found development in Beethoven.

Haydn is credited by some authorities with as many as one hundred and fifty-seven symphonies. Many of these are only overtures and other works not really of symphonic dimensions. Some have never been printed. Other historians give the number as one hundred and eighteen. The actual number does not really matter; such a composer as Brahms would probably have destroyed more than half of them, more especially those which were mainly experimental. What really concerns us is the fact that some eighteen to twenty of Haydn's symphonies are works of the finest character, and judging by these alone he must be acclaimed as a master of the symphonic form—nay, more, as a founder of this king of forms.

"Father" of Symphony

Few of these symphonies are heard in the concert rooms of the present day. The public loves strong

meat; the graceful, vivacious, virile style of Haydn's art is hardly pungent enough for its taste. What it loves is frenzy, excitement, and noisy tumult. Except in rare cases it prefers Wagner and Tchäikovsky to Haydn and Mozart. The orchestra of the latter composers seems slight; there is a lack of the sonority that comes from the employment of much brass and a full complement of wood-wind and percussion; there are no climaxes of noisy outburst, there is no jugglery and trickery of orchestration, no sensationalism. It is music, pure music, and for this most people really care little. All the more a tribute to the powers of Haydn is it that his symphonies *are* sometimes performed by our big orchestras; such performances become more and more rare, but when they are to be heard are a pure delight. For smaller orchestras, and more especially for amateur bodies, the large library of Haydn symphonies is of untold value; and amateur conductors, as a rule, are alive to the fact. Interesting without being too difficult, the material they provide for study is of the best; not very many instruments are required, but good work must be done by the performers to give even an approximate rendering. To the student of elementary orchestration, and to those who study form and analysis, the Haydn symphonies are alike indispensable.

Neglect

[*Photo by E. Bieber (Berlin).*

TSCHÄIKOVSKY.

Usefulness of Haydn's Work

And some day the general public will learn to appreciate these works at their true value. Mid all changes of fashion and fancy they have never entirely dropped out: it will be a bad day for the art of music if ever they are allowed to do so.

CHAPTER V.

MOZART.

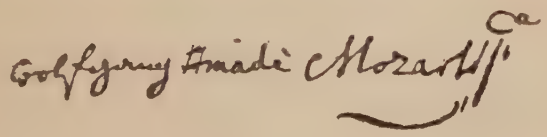
The symphony becomes a serious matter—Mozart—"Parisian" symphony—Three great symphonies: "E flat," "G minor," "Jupiter."

With Wolfgang Amadeus Mozart (1756-91) we come to the last important composer who wrote a large number of symphonies. In earlier days composers apparently threw off symphonies with as prolific a pen as more modern writers turn out small pianoforte pieces or songs. But the composition of a symphony was now a more dignified proceeding, and with the advent of Beethoven this form of musical art became so weighty, its inherent contents were of such significance, that few attempted more than eight or ten during a lifetime. The irresponsible utterances of musical platitudes, meant only to gratify for a time, were confined to works of less dimension than symphonies. No longer do we find men producing one

hundred and fifty-seven such works as did Haydn. It was beginning to be realized that if a symphony was worth doing at all it was worth doing well. Composers began to live less in the present and more for the future, with an eye to longevity in their output.

It is true that Mozart wrote forty-one symphonies: this number, although far below that of Haydn, is a prodigious one. However, of these forty-one a great many of the earlier ones were produced in the same manner as Haydn's, that is as *pièces d'occasion*, and not until the last twelve years of his life do we find Mozart putting forth examples that emphatically count. In 1778 he penned the "Parisian" Symphony in D, the first of those which show him as emancipating himself from convention, and giving to the world really individual and characteristic music of this kind. In his earliest symphonies Mozart had only used three movements; later (in 1767) he introduced the minuet, and henceforth we usually find the four movement form common to him and to the symphony generally.

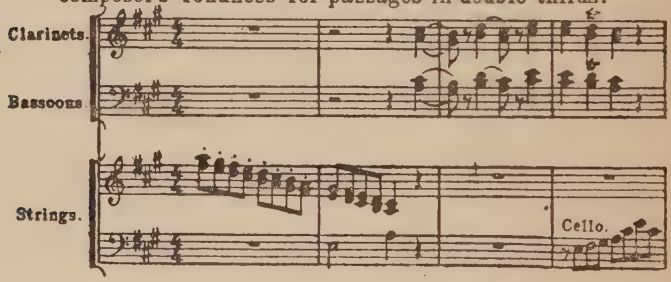
Mozart



"Parisian" Symphony

The "Parisian" symphony has only three movements, but in many ways it is a pioneer production, in its freer treatment of the instruments, and in its strength of form. The boldness (for the period) of the scoring can be noted from the following extract:—

Extract from Mozart's "Parisian Symphony" showing the composer's fondness for passages in double thirds.



Other important examples of a little later date are the "Lenz," the "Haffner," and the "Prague" symphonies.

It is to the three last symphonies that one's mind always turns, however, in thinking of Mozart as a symphony composer. These three marvellous works (in E flat, G minor and C major respectively) were written in Vienna in the summer of 1788, and were completed in six weeks. What marvellous genius had

A Trilogy

Mozart to complete, in such a brief time, three works, any one of which a modern composer would be glad enough to produce in six years were he able to do so! These works are so immensely important, and at the same time so very varied, that we can quite understand Haydn learning much from them. They were far ahead of any contemporary music, both in the strength and dignity of their formal shape, in the intrinsic value of the musical ideas expressed, in their emotional grip, and in their sure and effective employment of the orchestral forces. The first was described by Mozart's biographer, Otto Jahn, as "a triumph in beauty of sound," the G minor as "a work of art exhausting its topic," and the third (or "Jupiter") as "in more than one respect the greatest and noblest of Mozart's symphonies."

Three Great Symphonies

When a Mozart symphony is played to-day it is usually one of these three, although some of the earlier works are by no means forgotten. There is nothing in the whole realm of music more absolutely charming to the ear than the symphony in E flat: its loveliness is so untroubled, its grace and elegance are so exquisite. It contains no problems, nor will it please the modern hearer who revels only in an orgy of sound. The score looks quite a little one: there are no oboes, there is

only one flute, and the brass is modestly represented by a pair of horns and a pair of trumpets. But every note is of importance: there is no overloading of the score with extensive doublings, and with innumerable details which cannot be heard in performance. All is of crystalline clearness, and the opening theme of the first Allegro is typical of the sweet simplicity of the whole.

"E Flat"

Examples of Mozart's fondness for scale passages in double-thirds are plentiful in the slow movement: the minuetto and trio, in pianoforte adaptation, was for long a favourite school-girl piece: the finale is as bright and cheery as any of Haydn, but with more refinement and eloquence.

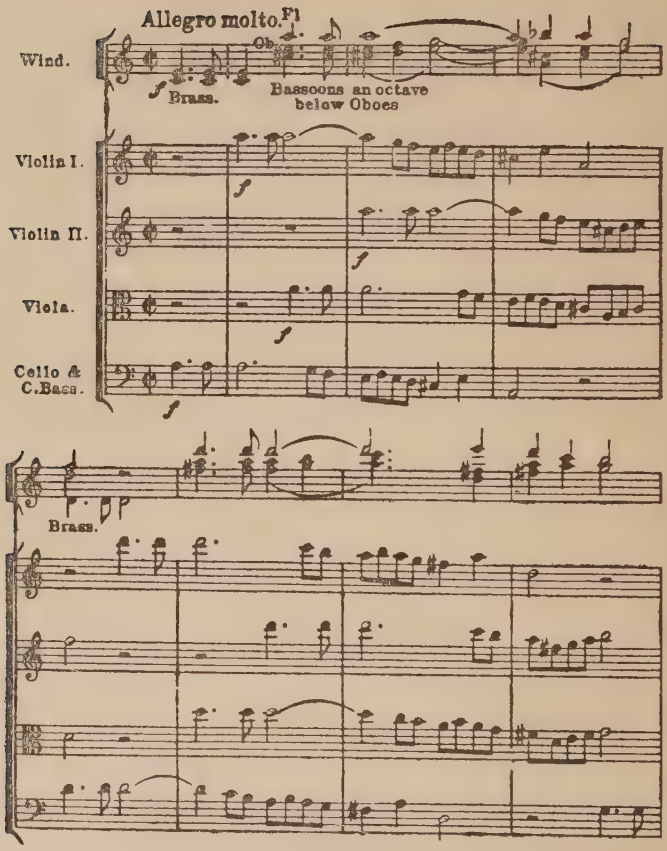
The "Jupiter"

The second of this mighty trinity, the G minor, is written for an even smaller orchestra; there are no drums, and the only brass is a single pair of horns. There is one flute, and an original part for two oboes, but later on, when Mozart had learned to appreciate the beauty of the clarinet as an orchestral instrument, he added clarinet parts to the score. Of the three symphonies this is the saddest and the most passionate: it has perhaps the most characteristic musical ideas (note the strong boldness of the opening subject and the wonderful way in which it is employed). The theme of the last movement is very similar to that employed by Beethoven for his first pianoforte sonata.

"G Minor"

The "Jupiter" Symphony, as the last of the three is called (although not by its composer), is a thoroughly strong work. We miss in it some of the tenderness of the E flat, and even more the human interest of the G minor. It is god-like, sublime, and so far as the greater part of its texture is concerned, remote from earthly loves, fears, and passions. For this reason it is apt to move us perhaps less than its predecessors: there are too few glimpses of humanity to please some, although passion creeps now and then into the slow movement, where touches of sensuous beauty are not entirely absent.

"Jupiter"


Allegro molto.
Fl
Ob
Wind.
Brass.
Bassoons an octave
below Oboes
Violin I.
Violin II.
Viola.
Cello &
C.Bass.
Brass.

The finale is interesting as combining the forms of sonata and fugue, an experiment which Mozart repeated in the overture to *The Magic Flute*. Such passages as those quoted opposite, which seem to have been child's play to Mozart, have for long been held up as models of deft workmanship to despairing students of counterpoint and canon.

With Mozart the symphony was placed on a firm foundation as an art form of the first importance. His genius pointed the way to the later works of Haydn and led directly to the still greater and more wonderful work of Beethoven.

CHAPTER VI.

BEETHOVEN: HIS FIRST FIVE SYMPHONIES.

A supreme master—Why is Beethoven supreme?—Beethoven "thinks" in the medium of the orchestra—Different methods to those of Haydn and Mozart—Earlier works—The first symphony—Use of the drum—Symphony in D—A great finale—The "Eroica"—Reasons for its title—A new line of thought—A familiar theme—Humour in the first movement—The funeral march—A real "Scherzo"—The variation finale—Fourth Symphony—The slow introduction—The first allegro—A long love-song—A new procedure—The great "C minor"—The blow of fate—A beautiful slow movement—A note of mystery—A joyous finish.

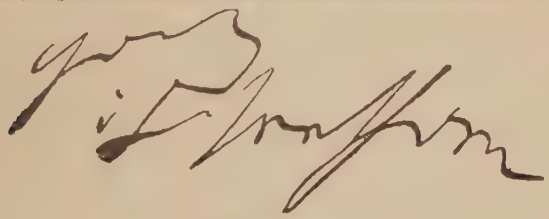
It is acknowledged on every hand that in Beethoven the greatest and mightiest form of instrumental music found its greatest and mightiest exponent. So much has been written upon Beethoven's powers as a writer of symphony that it is almost presumption to add yet more to this already voluminous literature. But in a work on the symphony his name must necessarily loom large, and if nothing fresh can be said upon the subject, it must yet be presented with a degree of fulness due both to its importance and to the fact that the average student or

Supreme Master

amateur is likely to hear a symphony by this composer more frequently than perhaps by any other.

It is worth while enquiring why it is that Beethoven has won the proud position that has been assigned to him as *facile princeps* amongst symphonic writers. The reasons for this are various. First and foremost, he was born at the right time. The experimental work on the symphony had been done by Haydn and Mozart: its form was settled, and completely understood: the principles of orchestration, and the inclusion of certain instruments, were matters that had been determined quite satisfactorily: the great composers who preceded Beethoven had actually gone some distance upon the road towards introducing a certain amount of emotional material into their music. When therefore the great genius arrived, the time was ripe for him and the path had been opened by pioneers who had cleared all obstacles from his progress. Consequently Beethoven was able to take the symphonic form for granted: he was able to

Why Supreme



experiment in the enlargement of its boundaries without any danger of being misunderstood: he was able to concentrate his thoughts upon the emotional contents of his music, to pour out his wealth of beautiful ideas with glorious effects of harmonic richness and orchestral colour, and to expand his movements until all stiffness and angularity of form had disappeared.

Not merely in respect of form does Beethoven hold his proud position as a composer of symphony: the *kind* of musical thought welded by him into its boundaries is altogether on a higher plane than any that had appeared before. If we consider much of the work of Haydn and Mozart we find a tendency to similarity of inherent idea in any work, whatsoever its mould. Very much the same style of music appears in these composers whether the work be string quartet, pianoforte sonata, or orchestral symphony. Beethoven, on the other hand, realizes that in employing the orchestra he is making use of the most complex existing medium for the expression of his ideas, and in a similar manner he reserves some of his largest and most weighty utterances for his symphonies. The outlook is almost invariably big: the whole method of conception is one of grandeur and of Titanic force. Beethoven can be, and elsewhere often is, less serious: he may be now and then even trivial, but in the sym-

Beethoven "Thinks"

phonies there is little trace of this; he approaches the matter with serious mien, and the outcome is serenely great. There are but nine symphonies of Beethoven, but they contain more music than do the whole forty of Mozart or the one hundred and fifty of Haydn.

For Beethoven stands where two paths meet, the classic and the romantic; there is much of both in him; in his music we find, peeping through the classic formulæ, that "gravitation towards romanticism," as Sir Hubert Parry expresses it, "which is the recognition of the close relation of music to humanity"; or as he says elsewhere, "the sense of expressing something external to music in music which is not defined by words." In common with much of his finest music the symphonies are full of these unexpected traits of romanticism; the stiff Viennese period, with its rigidly formal lines, is giving way to one in which human thoughts, loves, hopes, fears are to be conveyed on wings of song all the more beautiful because they lack the definiteness of words. It is a personal rather than a conventional utterance which breathes through the music of the greater Beethoven.

Beethoven's mastery of the orchestra will be dealt with in the account given of each of his great works; it is by no means one of the least of his merits as a symphony composer that he handles the orchestra of

his day with such invariable skill: not only does he use every instrument effectively, but he is one of the earliest to *think out* passages that will be effective for the instrument. The difference between his scoring and that of Haydn is immense; it even eclipses that of Mozart in the deft manner in which he makes every instrument, even the drum, participate in the thematic development. It is no longer music that *might* have suited various combinations of instruments, but happens to have been scored for the orchestra; it is music originally conceived for the orchestra, and not properly to be interpreted by any other means.

Different Methods

We do not find Beethoven stepping at once into this exalted place as supreme master of symphony. His two first examples are often spoken of as being far inferior to the others; this does not imply that they are poor works, for even in these the touch is at least as sure and strong as almost anything in Haydn or Mozart, and, in some passages, fields on which the older composers had only gazed from afar are explored. But the significance of these earlier works wanes in the light of the greater and more advanced ones which Beethoven produced later on, and we are apt to find Symphonies I. and II. neglected, although in series of concerts like the

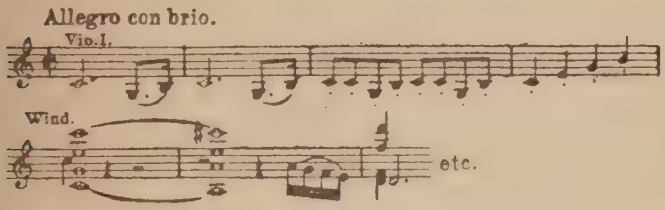
Earlier Works

Queen's Hall Promenades, or those given by Mr. Dan Godfrey at Bournemouth, in which the whole nine are played annually, they find their rightful place.

The First Symphony, op. 21, stands in C major; it was written between 1795 and 1800, and was first produced at Vienna in the latter year, its composer then being thirty years of age. The movements are four in number, an allegro (preceded by an introductory adagio), an andante in F, a minuetto and trio, and a quick finale. The orchestra employed is the usual one of the period, two each of the wood-wind instruments, two horns and trumpets, timpani and strings.

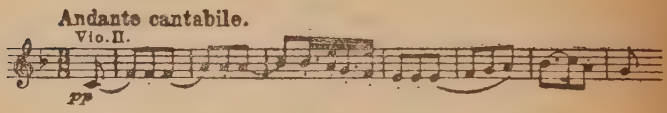
First Symphony

The first movement has for its chief idea the following theme:—



a very straightforward and definite one, and its other subjects are equally clear and melodious. But in the development section of the movement one traces more clearly the hand of the Bonn master.

The andante is a great favourite; its pleasing and suave melody runs as follows:—

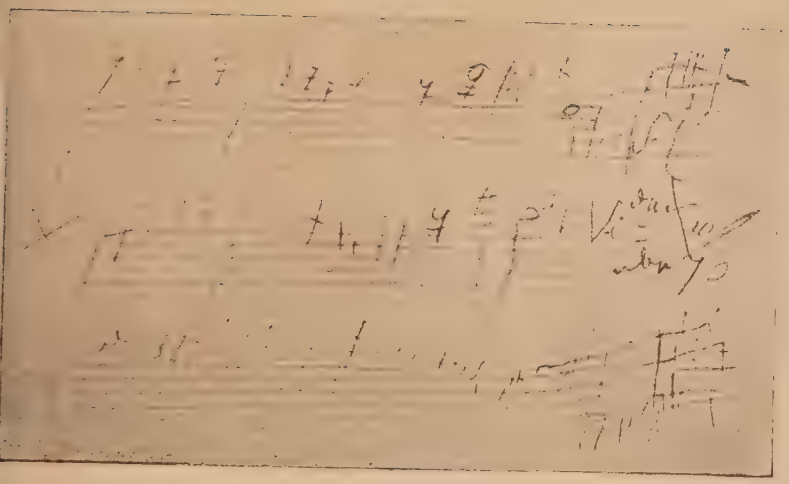


The use of the drum in this movement is noteworthy, as showing greater freedom of idea than had hitherto prevailed. But in the minuet we find a still more individual Beethoven: this section of the work is more nearly a scherzo than a minuet, and its harmonies, its development, and its scoring must have sounded very new in their day. In contrast with this is the merry finale, quite in the style of Haydn, the themes being very gay and spirited but not specially distinctive.

Use of Drum

A few years later, in 1802, appeared the second of the symphonies, op. 36 in D. The orchestra employed is the same as in the C major, and the form adopted is similar, except that a scherzo takes the place of the minuet. The introductory adagio is longer and more developed, but in many places the themes suggest an even earlier school of composition than does the first symphony. This is noticeably the case in the main idea of the opening

Symphony in D



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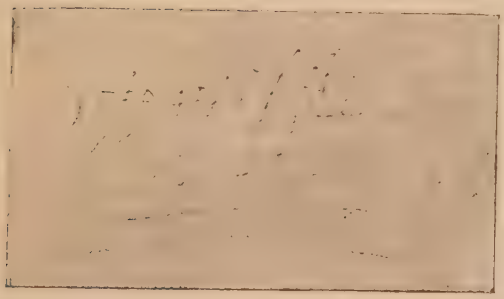
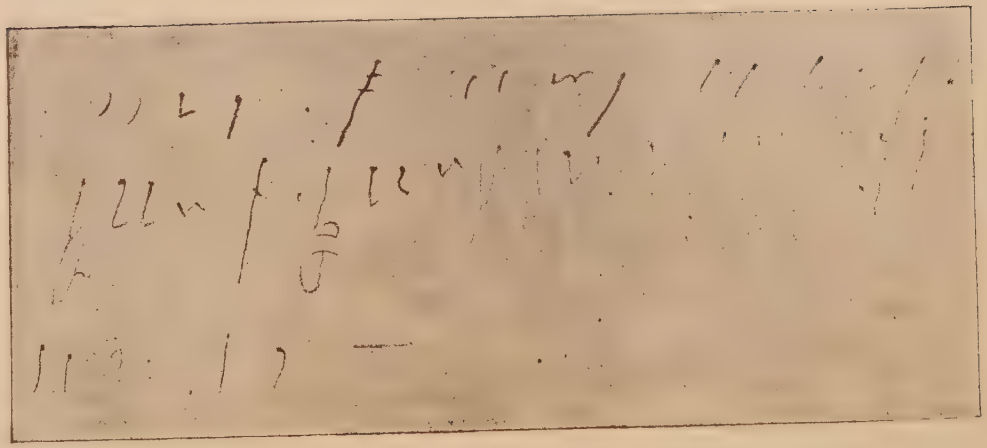


FROM NOTE-BOOK (BEETHOVEN).

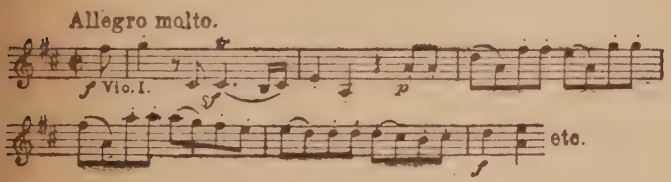


BEETHOVEN'S SHORTHAND NOTES.

allegro, which is very square cut, and to our minds to-day, unimaginative.

The second movement is a larghetto, with a charming theme :—

lyrical in style, happy and serene, with some beautiful examples of orchestral device. Yet even here we have little of the real Beethoven, who shows us more of his individuality in the bright and wayward scherzo which follows. In the finale also we find a force and abruptness which are much more characteristic, and which are at once apparent in the chief theme of the movement :—



This is a great finale even to-day, with its wonderful coda, and its evidences of emancipation from the formality which lurks behind so many of the noblest works of earlier composers. We have here a hint of the direction in which Beethoven means to extend his work; freedom of idea and of methods of working linked with a perfection of form and finish which is present without obtruding itself unduly.

Great Finale

One seldom hears the second symphony nowadays, except in series of concerts where the whole nine are played *seriatim*. Yet there are those, such as Sir George Grove, who find it "though not the greatest, the most interesting of the nine. It shows with peculiar clearness how firmly Beethoven grasped the structural forms which had been impressed on instrumental music when he began to practise it; while it contains more than a promise of the strong individuality which possessed him, and in his works caused him to stretch those forms here and there, without breaking the bounds which seem to be indispensable for really coherent and satisfactory composition."[1]

Beethoven was not a composer who made much use of titles for his music; now and then he would name a work or a movement from a work, but he was not nearly so industrious in this respect as some of his

[1] Grove, *Beethoven and his Nine Symphonies*. (See Bibliography.)

editors, who invented such absurd and unauthorized terms as "Moonlight" Sonata and so forth. But for his third symphony, which stands in E flat (op. 55), he uses the title "Eroica." Although its date of composition does not stand very far away from that of the second, it marks an enormous step forward, not only by reason of its length and impressiveness, but by virtue of its glorious themes and the superb beauty of its musical thought, which allow it to remain, more than a hundred years after its composition, as one of the masterpieces of musical creativeness.

"Eroica"

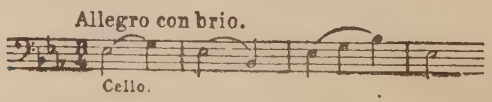
The "Eroica" will always stand out amongst symphonies by reason of its mighty strength, its marked individuality and beauty, and its historical significance. Beethoven took for the theme of his tone-painting a subject of no mean order—the grandeur and dignity of Napoleon, the soldier and emancipator of his country. It is well known how angry the composer was when he heard later that Napoleon had assumed the title of Emperor, and how he hastily tore off the title-page of his manuscript in disgust. The music, however, remains to us an imperishable monument to Beethoven's genius. The heroic mould is preserved throughout, and the subsequent dedication "to the memory of a great man" is pathetic, and at the same time appropriate.

Reasons for Title

The music, commenced in 1803, shows us a Beethoven moving far away from the comparatively plain road of Haydn and Mozart; he has struck out a new path for himself. This he has hitherto been treading with caution and somewhat tentatively; now he marches along boldly and confidently, sure of himself and of his own strength. We have only to note the very considerable length of the movements, the treatment of the subjects in the opening allegro, and the soulful dignity of the Funeral March, to see that Beethoven was no weakling (was he indeed ever this?), but that he had turned his back on the models of his youth, and was manfully striking out and forcing a way for his extraordinary individuality.

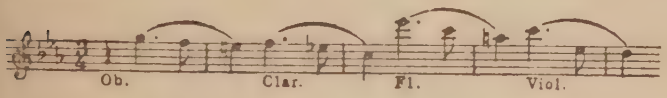
New Line of Thought

Those who know Mozart's delightful little opera, *Bastien et Bastienne*, will find themselves strangely familiar with the introductory melody of its overture. It is this theme, in all its simplicity, and yet with its wondrous possibilities, which Beethoven has, consciously or otherwise, adopted as the keystone to the opening allegro—

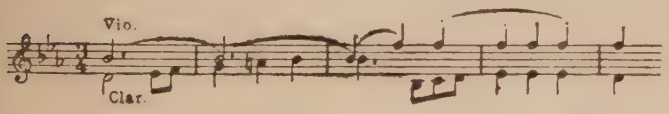


A Simple Phrase

This apparently simple meandering up and down the tonic chord becomes in his hands a thing of intense beauty and of extraordinary complexity. We have only to listen to the music as it progresses to discover what a mine of wealth Beethoven can extract from it. As first played on the 'cellos it is short, and immediately succeeded by a violin phrase; indeed, for the present it is only slightly insisted upon, and the music soon modulates towards the key of B flat, where a phrase for wind instruments is heard. This must be quoted, as much use is made of it in the development section:—



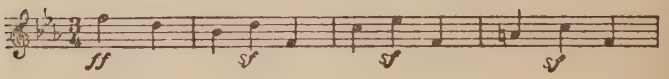
The key of B flat thus reached, we come to a number of themes which together make up the second subject. The first of these, and perhaps the least important, forms a kind of duet for violins and clarinets:—



A more melodious and plastic phrase follows in a beautiful and harmonious passage, delightfully alter-

nated between wind and strings. It is Beethoven in his most lyrical and expressive mood:—

A crescendo brings about a joyous climax, where a strongly marked idea, also much used later on, is jubilantly played by the violins—



this completing the principal ideas of the expository section.

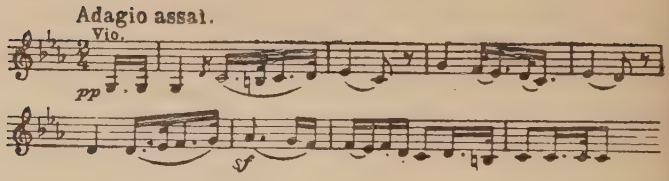
The development is on a large scale, and is noticeable for the fact that it makes use of fresh material besides amply dealing with what has gone before. The new melody, given to the pleading notes of the oboes, is in the remote key of E minor—

and wedded to it is a counter-theme for the 'cellos. This beautiful phrase is deftly woven with presentations of the other subjects, and at length gives way before a bold and manly idea for the 'cellos and basses. As the orchestra is hushed to a *pianissimo*, the ear is led to expect the return of the first subject, this being tentatively announced in humorously premature fashion by the horn, at once followed by a cadence and the 'cellos as at the opening. The recapitulation calls for no special comment; we rejoice once again in the fresh beauty of the ideas and their gloriously rich treatment. But the coda, with all its wealth of material, is important as creating almost a new epoch in the history of form, so lengthy and majestic is it. New devices in the shape of tripping and delicate figures for the strings decorate the oft-heard themes, and constructive ingenuity is carried to a high pitch; the whole coda forms a magnificent peroration.

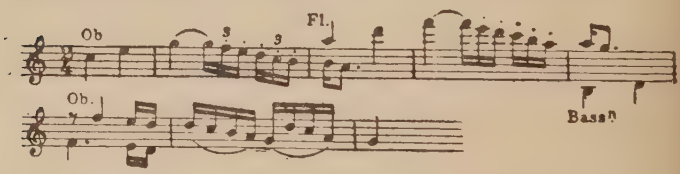
Humour

Of the *Marcia funebre* Beethoven spoke in later days, for, when told of Napoleon's death, he said he had composed the music for that occasion seventeen years before; otherwise he made little reference to the original dedication of the symphony. It is a noble and solemn march, based upon a truly elegiac idea, first heard in the violins and then repeated by the oboe:—

Funeral March



Its second strain, in the major, is one of greater hope, but the song of mourning returns, rhythmically accompanied by reiterated notes of sombre character. The middle section of the movement brings us to a suggestion of resignation, of comfort and relief. The beautiful melody allotted to the wood-wind, with delicate triplet accompaniments for the strings, commences thus—

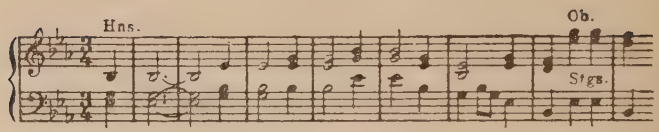


and is continued in similar fashion. The joy, however, is soon turned once more into sorrow, and the minor key is resumed with the main theme of the march, now broken up by the introduction of a considerable *fugato*, and by a lengthy episode founded upon a triplet basis. To this, again, a mighty coda is appended. The final appearance of No. 24 is noteworthy: the violins, in

heartbroken accents as it were, give it in interrupted fragments, conveying the idea of extreme grief and sorrow. With sad, almost despondent note, the end is reached.

With the scherzo, however, comes an irresistible and abounding vivacity. Beethoven is here in his most original mood, and at the date of the production of the symphony its music must have been a revelation to musicians. Where before this time could have been heard anything like the pattering *pianissimo* string figure with which the scherzo begins?— "Scherzo"

This motive, full of delicate surprises, lends itself to most effective treatment, and the busy bustle of it is gaily continued. The whole atmosphere is charged with gaiety and a delightful *abandon*. The same mood prevails in the trio, a section which largely concerns itself with a subject for three horns—a new orchestral feature here first employed by Beethoven:—

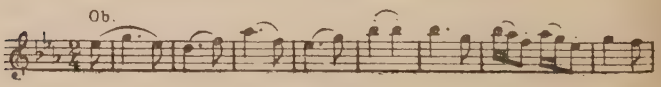


There is brightness and geniality through both this and the recapitulation of the scherzo, and the necessary relief from the sombre tension of the Funeral March is well attained.

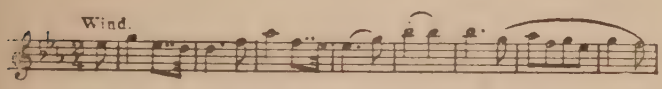
Variation Finale

The finale is constructed upon what was, at the time of its origination, a comparatively new plan for a symphonic movement—an air with variations. A vigorous passage for the strings preludes this air—really a bass to a theme to be introduced later. The first few variations correspond, both in theme and treatment, with a set of earlier written variations for the pianoforte:—

Two versions of this precede the entry of a melody (previously used by Beethoven in his *Prometheus* music), which has distinct grace and charm:—



The variations which follow take many forms, the natural sequence to which is a beautiful "poco andante"—by many considered the gem of the finale—upon an idea at once expressive and of noble mould.



Its continuation is decorated with graceful *arpeggi* for the clarinet, and is somewhat prolonged, a beautiful bridge-passage leading to the brief final *presto*, where with a brilliant series of passages the symphony, noble and heroic in character from first to last, comes to a glorious conclusion.

Fourth Symphony

The gay and delightful Symphony in B flat, No. 4, Op. 60, is Beethoven in a lighter vein, excepting perhaps the magnificent slow movement, which possesses all the lofty attributes of dignified symphonic music. It bears the date 1806, and was the first completed Symphony after the "Eroica," although the colossal C minor had been partly written before this time. The present work was a commission, and from its contents seems to have found the composer in genial and playful mood.

True, it by no means gave satisfaction to its early critics, and no less a person than the composer of *Der*

Freischütz amused himself by penning a humorous and not altogether kind skit upon its originalities and

BEETHOVEN'S CONSTITUTIONAL.

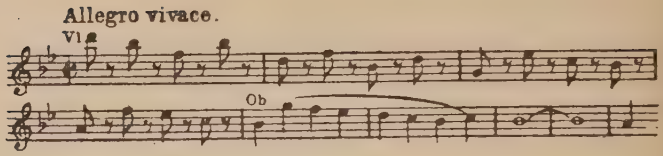
difficulties. But even the great influence of Weber and the scoffings of many lesser men could not for long obscure the bright freshness and skilful mastery of the

ideas depicted. The symphony may not for some years have been quite so often played as its more titanic brethren, but in later days it has taken its due place among the immortals, and one from which it is never likely to be removed.

From certain points of view it is built upon a somewhat earlier model than the "Eroica." We see this in the slow introduction that begins the work, and in the use of the minuet after the truly Beethovenian spirit which the scherzo of the "Eroica" establishes. But these are minor details, and many of the qualities that characterize the music of the Bonn master are as apparent here as in the others of the "immortal nine." We have before mentioned the greatness of the slow movement, and many parts of the opening allegro and of the finale are pure Beethoven.

The adagio which preludes the work is of noble dignity, and forms a suitable commencement to a movement of large proportions. Starting with a solemn unison phrase for the strings, we soon hear disconnected quavers, a presage of the idea to be developed in the allegro. The detached quavers and the unison idea serve amply for material, and with a gradually quickening "rush up" of the violins we are soon launched upon the merry and joyous allegro, with its gaily tripping subject—

Slow Introduction



The presentation of this is succeeded by a number of tremolo figures for the strings, while the bassoon trots along with quaint staccato step in the merriest possible way. Soon we find another link with the introduction in the form of a unison phrase for the strings, now staccato, which stalks along, as it were, from a *pianissimo* to a *fortissimo*, and then conducts us to a pleasing canon for clarinet and bassoon—

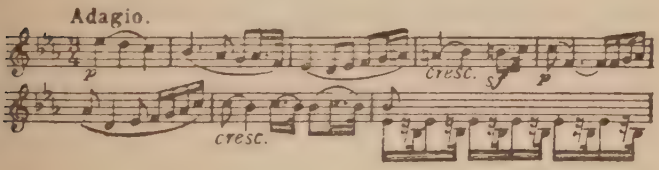
First Allegro

One other idea—a syncopated one for the strings—completes the material of this movement, and after the usual repeat we enter upon the development. The ending of this section is of remarkable beauty, the drum being used as an harmonic factor; and the hushed chords lead by skilful enharmonic change from

the key of B to that of B flat. The "rush up" to the main subject is even more exhilarating than at first, and the same mood prevails in the regular recapitulation which follows, the short coda bringing all to a merry conclusion.

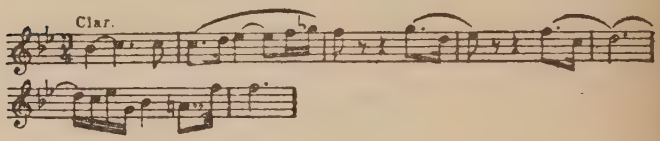
A gentler and deeper note is touched in the adagio—a long love-song of tender expression and of intense feeling. In the very first bar we have a rhythmic idea started by the second violins which is of prime importance, and is allotted to every instrument of the orchestra during the course of the movement, not even excepting the drums. This is but a preliminary to the lovely expressive melody now sung by the violins—

Love-Song



the last bar of which reintroduces the rhythmic feature from whence the accompaniment is in part derived. After a repetition by the wood wind, an episode leading to B flat major conducts us to the second subject. This is given to the clarinet, and is of a similarly tender

nature, its accompaniment in sextolets by the strings being delicate and graceful—



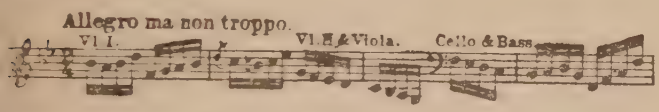
The movement contains a wealth of loveliness which permeates every bar, and the utilization of matter is remarkable for its resourcefulness as well as for its extreme beauty.

The minuet, so called, has far more of the characteristics of a scherzo than it had in the hands of Haydn and Mozart. In treatment, too, it has the attributes of the lighter and more humorous style, especially in the use made of the opening idea of the violins. More allied to the older minuet is the section labelled trio, a somewhat long one, which leads to a return of the minuet, and then both trio and minuet are repeated in their entirety—an unusual procedure which Beethoven also employed in his Seventh Symphony. The movement is thus in five sections, with a short coda to wind up.

Procedure

For finale we have a busy bustling movement on running passages of semiquavers which seldom cease,

forming a figure of accompaniment when they are no longer subject-matter—



A melodic theme of importance is also heard—

The movement is in orthodox form, and has a definite second subject in F given to the oboe, with a triplet accompaniment for the clarinet. The whole finale is of the most genial type, and forms a fitting ending to the gaiety and spontaneous delight of the entire work.

C Minor

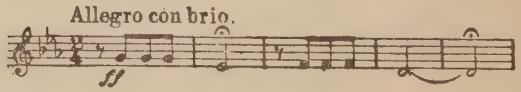
Colossal in its majestic power, romantic in its very essence, and titanic in its inherent ideas, the C minor Symphony, op. 67, stands out as one of the noblest and most characteristic of Beethoven's works. Coming as it does in the mid-path of his nine symphonies, it is unlike its fellows on either side, and by its nobility and majesty holds its proud head aloof with a dignity which it is well able to sustain. Beethoven commenced work upon it soon after the completion of the "Eroica," and the same

deep seriousness and earnestness are apparent. Various events caused its production to be deferred until 1808, when it made appearance side by side with the "Pastoral" at a concert at Vienna in the winter of that year. It was gladly received as an exposition of genius, and is generally held to be the most popular of the symphonies with the public.

Its most distinctive features are the fierce and abrupt nature of the opening subject of the first movement, and the weird mysticism of the scherzo. This latter movement runs direct into the finale, being connected by a curious bridge-passage, and its mysterious notes are later on introduced into the directly contrasted and joyous movement which succeeds it.

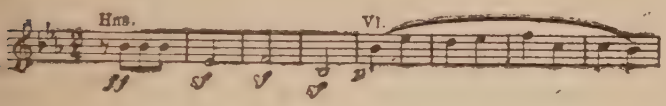
Blow of Fate

The opening *Allegro con brio* begins by the strings and clarinets rapping out those four hard and unsympathetic notes, which, separated by pauses, are unlike anything else in the whole realm of music. As Beethoven said of them, "Such is the blow of Fate upon the door"—



They determine the character of the movement and dominate its hue from first bar to last. The main

subject is but a continuation of this idea, while contrast is afforded by the melodious character of the second subject in E flat—

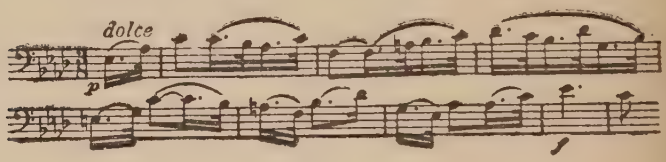


The development section, soon following, makes use of no other material than that already put forward: manifold devices and disguises there are, but the subject-matter remains the same. Alternate chords for wind and strings gradually reintroduce the recapitulatory section, which is diversified by a short and plaintive cadenza for the oboe. Hereafter nothing calls for comment until we arrive at the coda, the longest section of the movement. In this much use is made of fragments of the second subject in the minor key, and a bold finish is reached.

In the *Andante con moto* we have instances of Beethoven's power as a writer of variations, and also an example of the limitations of the orchestras of his period. The first is evidenced by the diversified treatment accorded to the opening subject on its various appearances; the second by the fact that there were no horns or trumpets in the key of the movement, and that therefore the composer introduced a little fragment in

the key of C in which they could play readily. The artistic skill with which this is done quite condones for the imperfections of the instruments of his day.

The chief melody is at first announced by the violas and 'cellos in unison—

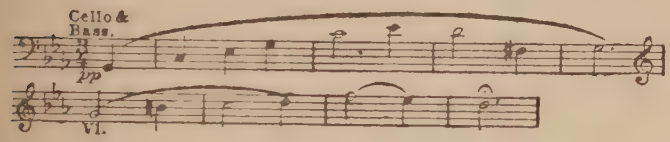


A continuation of this in the same manner for wind and violins leads us by a charming modulation to the passage above mentioned for the brass—

and by a still more beautiful harmonic device back to the key of A flat once again. The first variation of the theme now ensues in flowing semiquavers, and the same harmonic progressions, all varied in orchestration and style, lead us to its third presentation, in demisemiquavers, by the violins. This concluded, there is a beautiful ritornello passage for wind alone, and then further varied treatment, some part of which is in the

minor key. The scoring is rich and full of contrasted devices, and after some noble and beauteous harmonies, a triumphant conclusion is attained.

The succeeding *allegro* is notable for the silent sweep of the basses over the notes of its opening subject—

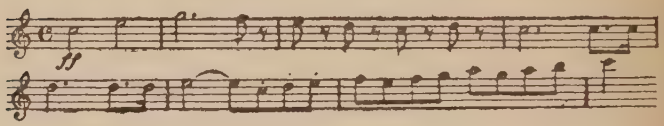


—a mysterious whisper, as it were, of things vast and inscrutable. In great contrast to this question-like phrase comes the bold answer of the horns, firm and confident, reliant and strong—

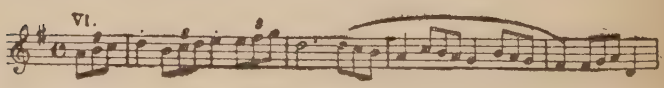
Note of Mystery

As middle section, in the major key, occurs a *fugato* passage of a busy, rumbling nature, in which the lower strings enunciate short fragmentary passages of an interjectural kind. Then we have a return of the introductory portion almost in the nature of an echo. It is the same music, but very slightly scored, everything being delicate, ethereal, and mysterious. Suddenly we

are launched upon a chord of A flat, and the drum commences to reiterate the note C. It is the mysterious and unapproachable passage by which Beethoven is linking this movement with his finale. A crescendo is made, and then with a great outburst of the full band, to which for the first time in the history of symphony piccolo, double-bassoon, and three trombones are now added, we are hurled into the march-like subject of the last movement—



The jubilant character of this is quite removed from the moods of the earlier part of the symphony, which have been emotional and intense rather than exultant. The joyous sweep of the violins through rushing semi-quavers, the bold arpeggio flights of the basses, and the fanfares of the brass all emphasize the unbounded delight, the glorious all-embracing happiness. Quite light and playful is the string melody, accompanied by triplets, that serves for second subject—



Joyous Finish

The movement is in orthodox binary form, and the development is chiefly on the triplet idea, with much dignified employment of the trombones. Before recapitulation an allusion to the preceding allegro (or scherzo) is made. Then once more the joyous notes of the march are resumed, and a splendid and lengthy coda is added. The final presto is accompanied by a bass which is reminiscent of the opening four notes of the whole symphony. With a glowing reiteration of tonic and dominant chords, quite in the Italian style, an emphatic end is reached, and the great "C minor" concludes in triumph, noble and majestic to the last.

CHAPTER VII.

BEETHOVEN: LAST FOUR SYMPHONIES.

Schopenhauer on Beethoven's symphonies—A "titled" work—Beethoven's views on titles—Headings of the movements—A picture of nature—The slow movement—Realism—A village band—The storm—Thanksgiving—Symphony in A—Early criticisms—The opening introduction—"The apotheosis of the dance"—A solemn, slow movement—A characteristic scherzo—The Bucolic finale—A "little" symphony—Lightness of mood—A poor reception—Small orchestra employed—A straightforward movement—An airy allegretto—A return to the minuet—Originality in the finale—The Choral Symphony—Incongruous elements—Beethoven's doubts—Greatness of the whole—First performance—The allegro—Its themes—The second movement—The adagio—The curious "connecting link"—Turkish music.

Schopenhauer

SCHOPENHAUER, in *Die Welt als Wille und Vorstellung*, has some pertinent remarks on Beethoven and his symphonies. "If," he says, "we look at pure instrumental music, we notice that in the symphony of Beethoven the greatest

[*Photo by C. Brasch (Berlin).*

BRAHMS.

disorder reigns, and yet beneath all is the most absolute order: the most violent strife, which immediately becomes the sweetest concord. It is *rerum concordia discors*, a true and complete picture of the essential nature of the world, which rolls on in the measureless complexity of numberless shapes, and supports itself by constant destruction. At the same time all human passions and emotions speak from this symphony: joy and sorrow, love and hate, fear and hope, all in the abstract only, and without any particularity; it is really the *form* of emotion, a spirit-world without matter. It is true, however, that we are inclined to *realize* it while listening, to clothe it in our fancy with flesh and blood, and to behold in it the varied scenes of life and of nature."

True as this is of the symphonies of Beethoven in general, it is most specially true of the Sixth Symphony, op. 68 in F, for here we have the great Beethoven condescending to the bestowal of a *title* upon his work. "Pastoral" the symphony is to be, and moreover its various movements have each a sub-title, so that our thoughts may be definitely turned in the proper direction. Let it be noted that the composer adds to his title, "More an expression of *feeling* than a painting;" therein lies much of the force of Schopenhauer's remarks. Beethoven has here descended some-

what from his mighty pedestal, and has made one of his rare concessions to human weakness in providing us with a key to his ideas. No longer is he concerned with the profound contemplation of a hero, as in the "Eroica," or with the mighty workings of emotional storms and passions, as in the C minor: we are led to a quieter, calmer mood, to a musical interpretation of his much-loved Nature, with all her soothing charms, her soft caresses, her simple elemental joy.

Views on Titles

In 1815 Beethoven saw a good deal of an Englishman named Neate: him he told that he seldom worked without a picture in his mind. This may or may not have been so, for Beethoven was fond enough of mystifying his hearer, and deceiving him as to his real intentions. But of this we are certain, that out of all the mass of his compositions, Beethoven "named" but few, attached programmes to fewer, and *never* gave a complete idea of the picture he desired the listener to hear, even if he saw one himself. The fancy names to so many of the sonatas, such as "Dramatic," "Moonlight," and "Pastoral," are so many fictitious inventions of publishers, and are thus designated without Beethoven's authority.

On one of these rare occasions, then, when Beethoven

does vouchsafe some explanation, there devolves upon the hearer all the more need for care in the hearing. Let him not expect a panoramic vision in so many scenes, incidents, or episodes. Beethoven wishes to call up a series of *impressions*—the work must be listened to in the right spirit, but the listener must hearken for himself, and not expect to have every detail pointed out to him.

Even of these sub-titles which head the movements, Beethoven was not so very confident—they exist in several forms in his various manuscripts and sketches, thus showing that he was a little doubtful as to the exact wording of them. As finally modelled they stand as follows:—

Movements

First Movement.—The cheerful impressions aroused on arriving in the country.

Second Movement.—By the brook.

Third Movement.—Peasants' merrymaking.

Fourth Movement.—Storm.

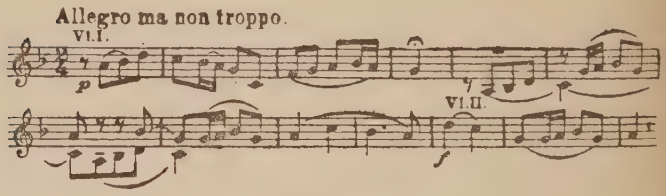
Fifth Movement.—Shepherds' Hymn. Gratitude and thanksgiving after the storm.

Here is our synopsis—we have here no drama in a nutshell; it is merely a series of incidents, and without these titles the movements would be equally beautiful

and delightful. But yet, as we have Beethoven's authority so to do, let us cast ourselves into the properly receptive state of mind for listening to them.

We must divest our minds of all thought of town life, with its turmoil, its strife, its business, its pleasures, and its cares. We must become simple and guileless, basking in the sun of God's heaven, listening to the singing of sweet birds and enjoying the smell of fragrant flowers—childlike, happy, and trustful.

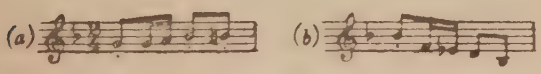
Are we yet in this restful mood? If not, let us listen to its interpretation in the simple theme with which the opening allegro commences without further prelude:—



Picture of Nature

How slight and simple and pleasing all this is! We are sitting under trees on the fresh grass, with nothing to disturb us, and no sounds but those of Nature's voices. And how true to Nature the music is! For five hundred and twelve

bars this wonderful movement develops and proceeds either with material from this melody or from subjects absolutely allied to it. It is the same in Nature; the same sounds are reiterated again and again and again—hundreds, thousands of times, and we never weary of them. Bars such as the following



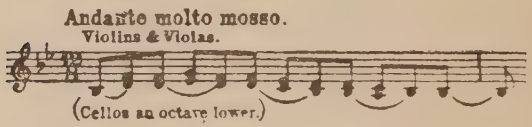
are repeated and repeated, but the ear never palls. There is justification for every note, and all is true to the idea represented.

From the formal point of view this movement is absolutely regular: the second subject, in C major, is of much less importance than the first; it is only a contrast and a foil to the more alluring charm of the chief rhythmic idea. In the coda the pastoral feeling becomes stronger than ever. Just towards the end clarinet and bassoon hold a comical duet, which the rest of the band promptly squashes—it is the distant strain of some rustic musicians, perhaps, but the sounds of Nature soon shut them out.

Well, then, we are in the country, and we have received many pleasant impressions upon our first

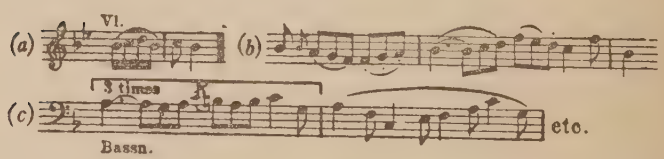
arrival. Our feet have led us through cornfields and pasture, over hill and dale, and beneath rustling trees, until, somewhat wearied, we rest us "by the brook."

Very gentle is its murmur—



This figure—sometimes in quavers, sometimes in semiquavers—like Tennyson's brook, is inclined to "run on for ever." There are few bars in all this lengthy movement in which it is not present. The prevailing impression is the same as in the first movement—joyousness, calmness, contentment; and here, above all, quiet, rest, and peace.

The allied themes—



are in the same vein. Our siesta by the brook is a long one, we are soothed to refreshing slumber, from

which the coda rouses us by a piece of realism as vivid and startling to the critics of Beethoven's day as the bleating sheep and wind-mills in Strauss' *Don Quixote* are to modern ears. Indeed, this coda, with its imitation of nightingale, quail, and cuckoo, proved an almost insuperable bar to the presentation of this symphony in its early days of existence. Musically it is exquisitely apportioned to all that precedes it, and, but for its having been labelled in the score, might have passed almost unchallenged. To-day we can rejoice in its elegant simplicity and its singular appropriateness:—

Realisms

The third movement, the merrymaking of the peasants, is a light and dainty scherzo. After a delicate opening we come soon to a quaint imitation of a village band; the oboe starts a theme all out of time to the accompaniment of violins and bassoon, thus—

Village Band

Then we are suddenly hurled into a tumultuously scored rustic dance, a representation of noisy revelry. All this is quite boisterous, and the return to the delicacy of the scherzo is very acceptable.

Suddenly, without any warning, the scherzo ceases, and a rumbling, muttering sound of tremolo notes in the strings is heard—it is the distant rumble of the storm. A staccato passage for the violins suggests the pattering of the rain. Trombones and piccolo are added to the score, fearsome chords resound, and the 'cellos and basses growl—very much at cross purposes with one another—on short scale passages—

Storm

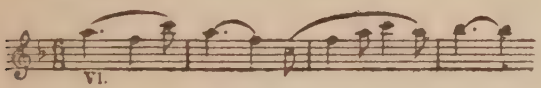
which produce an effect of confusion and grimness.

The storm increases; little jerky passages on the violins suggest lightning, while the rumble of thunder

is generally present. Chromatic scales indicate that the storm is at its height; then the noise of the tumult quietens down, the thunder dies into silence, and a happy, solemn phrase leads us into the final movement of joy and thanksgiving.

Thanksgiving

The theme of this, a kind of pastoral jodelling of clarinet and horn, is of a kind that one may hear in the Bavarian Alps or in Tyrol to-day. The main theme of the movement—



and its variations are the chief material employed for this finale, which, like the whole symphony, is a model of exquisite elegance of detail and charmingly calculated effect. As a motto for the work we might well quote from Browning—

> "God's in His heaven—
> All's right with the world."

"A grand Symphony in A, one of my best works." In these terms—quite unusual for him, be it noted—Beethoven spoke of this work in a letter written in 1815. Posterity has set the seal of approval upon his own verdict, and rejoices in the romantic, glowing, vivacious "No. 7," op. 92.

Symphony in A

Story of Symphony

Penned in 1812, it comes, after a somewhat lengthy interval of four years, next to the "Pastoral," and gives evidence of the development of its composer's personality, his more humorous outlook upon life and upon the world, and his complete emancipation from the earlier influences of Haydn and Mozart.

In form it contains no real point of originality. But although the shape and mould of the symphony is on conventional lines, the treatment of ideas is altogether novel for the period, and some features proved stumbling-blocks in the path of its original success.

The Seventh Symphony, however, had not to battle for favour quite so hard as some of its predecessors.

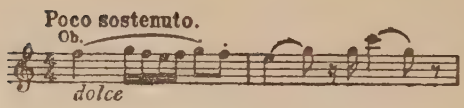
Early Criticisms

True it is that amongst the more reserved musicians of Northern Germany it was long in gaining a foothold. The sapient critics of Leipsic declared that such music as that of the first and last movements could only have been composed by one in "an unfortunately drunken condition," whereas Weber is said to have exclaimed that Beethoven was now ripe for the madhouse. These, after all, were but a comparatively small number of hostile and mistaken criticisms, and the work speedily found favour in Vienna, and upon its production in London in 1817 at the hands of the Philharmonic Society. Even the least friendly critics found beauty at a first hearing

in the lovely allegretto, and were unanimous in its praise. The length of the work was objected to by some, and it is, with the exception of the "Choral," the longest of the mighty nine. But its beauties are characteristic, and may truly be said to abound in the score from the first bar to the very last. Beethoven himself conducted the first performance in Vienna on December 8th, 1813, at a concert given by Maelzel, the inventor of the metronome. The last-named person, with but little feeling for incongruity, introduced into the same programme two Marches for his own *Mechanical Trumpeter*. The Symphony was, spite of this, most successful, and the allegretto was encored, much to Beethoven's delight and gratification.

Nobility and dignity are the chief features of the preludial introduction, here developed on grand lines. The wind-instruments successively and imitatively start on a theme derived from the arpeggio, the full orchestra commenting and supporting with full chords at intervals. The violins then begin to ascend through soft scale-passages, and a crescendo is worked up, arpeggio and scale figures being here combined. After some treatment of this motive, a new one of melodic charm is heard in the unrelated key of C, and is thus announced by the oboe—

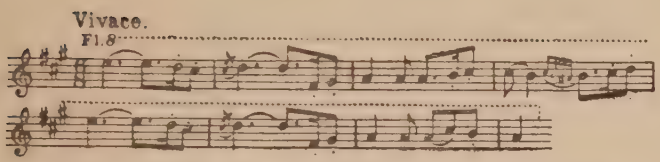
Introduction



When this is replayed by the strings, the oboe and bassoon, by reiterated statements of a single note, give a hint as to the importance of such reiterations in what is to follow. The material now set forth is repeated in other keys. It is worthy of note that there seems to be no attempt to use the subject-matter of this introduction for any later part of the Symphony. In this it differs from the more modern methods of procedure, and one regrets that the lovely theme above quoted is no more to be heard. After its final presentation in F, the orchestra commences that wonderful series of repetitions of the dominant (E) which the critics at first found so hard a pill to swallow. Twice broken in upon by fragmentary snatches of melody, it is soon heard alone in dialogue form between strings and wind. Musically the use of the idea is to lead from the *sostenuto* to the *vivace*. This is effected by rhythmic changes and devices, and we are almost insensibly drawn into the swing of the $\frac{6}{8}$ movement, when flute and oboe establish the fact that the quick section has begun.

The jovial, easy-going principal theme, lightly accompanied, is heard on the flute alone—

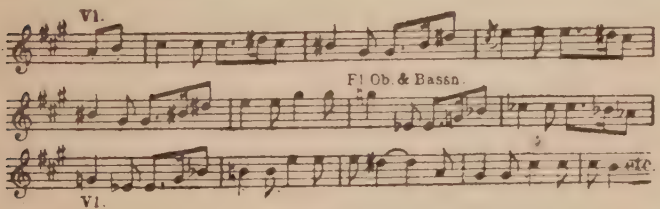
Apotheosis of the Dance



Its continuation is a little broken up by imitations of the strings, which in their turn, after a pause, give vigorous presentation of the same melody. A feature not to be overlooked at this point is the rhythm set going in the basses and the brass, which is hardly ever relinquished the whole way through, and which has helped to establish for this work the reputation of the most rhythmic of the Beethoven Symphonies, and led Wagner to describe it as "the Apotheosis of the Dance."

The Apotheosis of the Dance

There is very little of the usual episodical working towards the second subject or second set of themes, these occurring almost immediately. Beginning in C sharp minor and soon modulating to E, the chief of these may be quoted—



The development section is wonderful and masterly in its workmanship. We never escape from the prevalent rhythm, but the variety of treatment is marvellous. Sometimes in soft whispering scale-passages, sometimes in boisterous imitative arpeggios, now in the wind, now in the strings, it is always with us; and yet in all this long movement there is no feeling of monotony. Through all the mazes of the working out, and of the regular recapitulation which follows, it holds sway, and Beethoven seems to glory in it. Only in the coda does he seek other devices when, with a fine crescendo, he gives ten repetitions of this ornamental pedal-bass—

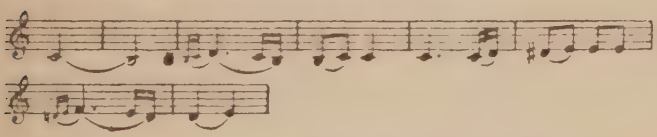
Even above this the rhythm asserts its sway at length, and the triumphant peroration to the movement is almost entirely concerned with it.

Solemn Movement

The allegretto, the second section of the symphony, and really the slow movement, is undoubtedly one of its composer's most ideal utterances. Its solemn march-like opening theme, its ponderous heavy tread, its consummately lovely counter-theme (a triumph in the practical use of simple and double counterpoint), and its contrasted

middle section are all imperishable in their beauty. After an indefinite chord for the wood-wind, the main idea is announced, and will be seen to be one of pulsating rhythm rather than of melody—

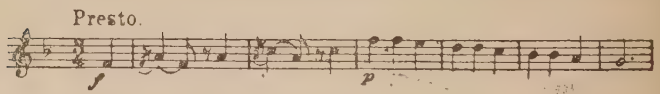
It is given to the lower strings, the violoncellos being divided, and, after its first presentation, is re-stated with its beautifully contrasted counter-theme—



As more and more of the orchestra enters with one or other of these melodies (which, it may be seen, are capable of being inverted), a lengthy crescendo is worked up. Then, while the first rhythm is maintained by the basses, *pizzicato*, a change of key to the major brings a new theme for the clarinet and bassoon—

This affords relief and contrast, especially by its triplet accompaniment. We are then quite ready for a resumption of a discussion of the first themes, which now take more animated form, eventually leading off into a *fugato* for the strings. A repetition of the major strain ensues, after which the chief idea returns finally, and this time alone. Moreover, its treatment is changed: it is played sectionally by different parts of the orchestra (the strings *pizzicato*), and concludes with the same sad, indefinite inversion of a chord with which the movement opened.

The third movement, a scherzo, although not so named, is in Beethoven's most characteristic manner, and strongly reminds one of the similar sections of his "Eroica" and "Pastoral" Symphonies. The introductory bars will suffice to give an indication of its style:



Characteristic Scherzo

The contrast of the loud commencement, with the tripping grace of the measures that follow, offers plenty of material, of which the composer makes splendid use. Specially interesting is his modulatory scheme, which is bold and effective. The middle section is unlike anything else in the realm of music, although its source is

said to have been a hymn sung by Austrian pilgrims. Beethoven uses it in full chords for the wood-wind, accompanied by long holding notes for the upper strings—

The little, unimportant-looking figure of the last two bars of our extract is soon transferred to the horn, where it is made to serve as a kind of perpetual accompaniment to the second part of the melody. It increases in pace as the crescendo is worked up, after which the full orchestra sonorously sings through the melody. Then it is heard again in the gradual resumption of the presto. The whole of the foregoing—both presto and middle section—is now repeated *in extenso*. This is unusual, and had only once been done before. Later the plan was developed by Schumann, who, however, supplied a fresh middle section on repetition. This concluded, the whole presto is restated for a third time, whereupon the D major melody starts once more. We begin to think that we have heard quite enough of it, and that Beethoven has made a mistake. This is, however, one of his surprises, for after four bars only

he brushes it aside with a few bright, quick chords, and the movement is over.

Bucolic Finale

The finale, tremendously vigorous, almost bucolic, is a joyous rush of bright, tumultuous notes, much marked by false accents and syncopated accompaniments. Here is the chief theme, foreshadowing the style of the whole—

This and its developments, some of which are of a quieter character (although the rhythmic vigour is always to be felt) lead to a more graceful and playful second subject in C sharp minor.

This exhilarating finale is in orthodox sonata form. The recapitulation is regular, and only in the coda does the wild impetuosity of the music become somewhat more restrained. This is effected by the employment of legato passages for the strings, which eventually settle down over another ornamental pedal, of which noble use is made. After a weighty climax, this buoyant finale hurries along to its end, joyous and tumultuous to its final cadence.

"A little one." Thus affectionately and half humorously was Beethoven inclined to speak of his Eighth

Eighth Symphony

Symphony, op. 93, in F. Truth to tell, it is no little one if sound work and exquisite musicianship be considered. It is the shortest of the nine, and moreover does not contain an example of those mighty slow movements which must have cost their creator so much in thought and in feeling. So that it is, perhaps, of slighter calibre than the other symphonies, but none the less a work of genius and of superlative merit. Its most distinctive feature is the short allegretto which takes the place of the ordinary slow movement, and which is of a piquant nature, somewhat unusual with its composer. The third movement returns to the old form, the minuet, in place of the more usual scherzo.

A "Little" Symphony

Certainly it is the most light-hearted and playful of all the symphonies, and there is not a single movement which exhibits that tremendous earnestness and depth which Beethoven usually incorporates with his more serious outpourings. A reason for this may perhaps be found in the short space of time in which it matured—four months. With Schubert, Mozart, or Mendelssohn this would perhaps have been a long time, but Beethoven's usual manner was to collect his materials very gradually, very selectively: to prune them, modify them, and alter them until in their final metamorphosed shape they

Lightness of Mood

bore little external resemblance to the original idea. Traces of such careful work exist also in connection with the Eighth Symphony, but not nearly in such profusion as is usual; and as a matter of fact the whole work seems to have been completed in the summer of 1812, very soon after the final touches had been bestowed upon the much grander and finer Seventh Symphony.

The fact that the work is lighter in texture than its predecessors by no means presupposes that any apology for such is necessary. Beethoven's work may now and then have been unequal, but there is no falling off in this symphony in quality of idea, or in delightful and consummate mastery. Perhaps the composer was a little wearied after a striving with such Titans as the C minor and A major Symphonies. Whatever the reason, in this particular work he has ceded to us a fresh, spirited, and magnificent piece of orchestral writing. Save the Choral Symphony, it was his last essay in this direction, and the remaining fifteen years of his life witnessed no further purely orchestral symphonies.

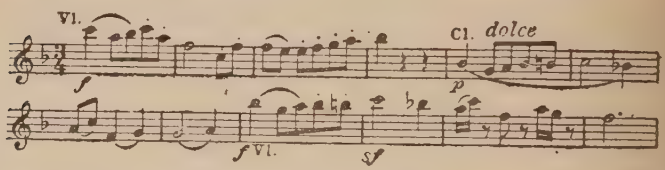
It differs from any other of his later works on a large scale by its easy light-heartedness (common enough in Beethoven in a single movement, but not often carried through an entire work), by its playful, humorous ideas,

and by the absence of any real slow movement. Its first production took place in Vienna in 1814, and a poor reception was accorded to it—a circumstance perhaps due to the fact that its performance was almost immediately preceded by that of the Seventh Symphony, a work of so unlike calibre that it would be calculated to throw an audience into a different kind of mood to that in which the "little" Symphony should be heard. Beethoven's special characteristics were but little understood, and his half-wayward, half-humorous treatment of his musical ideas fell flat for want of knowledge of his moods, and for lack of recognition of the extraordinarily diverse qualities of which he was the possessor.

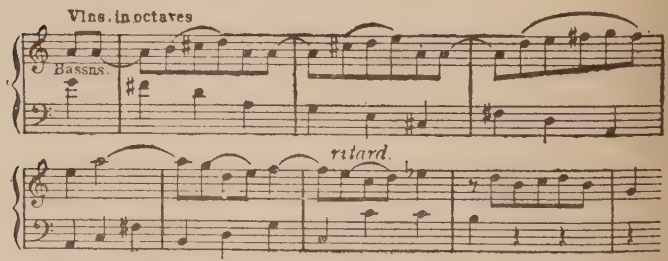
Only a small orchestra is employed (one pair of horns, no trombones), but traits of originality peep out in the tuning of the drums in octaves for the finale, a departure for which there was no precedent. Notwithstanding that most of the orchestration is masterly, one sometimes longs for more power in the bass department—the return of the main subject in the 'cellos and basses in the first movement, for example, although marked *fff*, being almost indistinguishable amidst the more powerful reiterated chords of the brass and wood-wind.

The opening allegro is founded upon a very straightforward and singable subject allotted to the violins, the

wood-wind having the second phrase. It is regular, rhythmic, and square-cut, and at once by its unpretentious character gives a key to the whole work—



This is immediately followed by an episodical passage of a rhythmic nature for the full orchestra, the violins still taking the lead with a definite, although a less distinctly melodic, idea. An abrupt pause, and a modulation to the key of D brings us somewhat suddenly to the second subject—also given to the violins—commencing in D and finishing in C. As accompaniment the bassoon trips quaintly along—



With some tremolo passages, and mysterious arpeggios founded on the chord of the diminished seventh, the

music takes a more dramatic turn, and new melodies, mostly based on the scale, occur for the wood-wind, outbursts of full chords occasionally intervening. A climax in the key of C is reached, and the first part of the movement comes to an end with an important octave passage of which much use is made later. The opening section is then repeated.

The development, which is not long, concerns itself almost entirely with the first bar of the movement and the dropping octaves. As it continues, wonderful use is made of both little fragments, the former especially being employed with amazing ingenuity. Devices of imitation at close distance between the upper and lower strings increase the excitement, and at length in bassoons, 'cellos, and basses the main subject reappears. It is here that one sighs for a trombone, the climax seeming to need more power. The wood-wind then repeats the subject, after which Beethoven continues his melodic treatment of the bass instruments, but now contrives a new and beautiful counter-theme in the violins above them. Before the return of the second subject there is again an abrupt pause, and the melody is heard first in B flat and then in F. All the succeeding matter is regularly recapitulated, and the important coda, like the development, freely employs the first bar of the movement. After much development, rising

to a great pitch of exultation, the actual ending is quite soft, *pizzicato* chords for the strings alternating with the tiniest effects for wood.

In place of the usual slow movement comes an allegretto scherzando. Berlioz, in one of his happy phrases, speaks of this as "having fallen from heaven straight into the brain of its author." This charming Gallicism is not actually a fact, as the notebooks prove, but the conveyed suggestion of spontaneity and grace is true enough. Delightfully piquant and light, this fairy music might almost have emanated from the pen of a nineteenth-century French composer. It has the sparkle of Rossini or Auber, and a delicate airiness that quite removes it from the plane of Symphony. The chief motive is thus announced in the strings, accompanied by light staccato chords for wood-wind—

Airy Allegretto

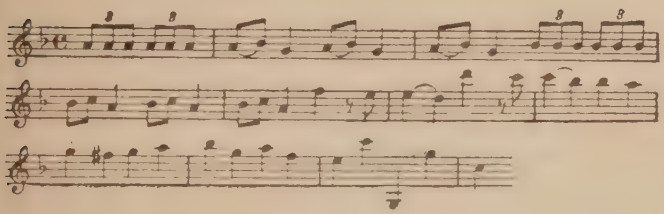
The most *Beethovenish* feature is the occasional interjection of boisterous chords. A dialogue between violins and basses is kept up, one answering the other in a pert and frolicsome manner.

A new theme having the same figure of accompani-

ment beneath it now appears, and the movement runs a regular course, winding up with a charming little coda, which has, however, a noisy ending.

The third movement again differs from the stereotyped, and is a minuet and trio instead of a scherzo. Its melodies are suave and flowing rather than distinctive.

The final movement, allegro vivace, contains much that is characteristic, and a wealth of development of material. The main feature is a persistent rhythm of triplets, present almost from first to last; and the ingenuity with which this idea is treated is astonishing. As first heard in the violins it runs as follows—



Its continuation proceeds quietly and simply until we are startled by a sudden loud outburst of the orchestra on C sharp, a note apparently quite foreign to the tonality. This for the present leads nowhere, and we return to the key of F. The triplets continue, a

dropping arpeggio figure supplying contrast; and after working towards the key of C, the second subject appears in the unusual key of A flat,—

the key of C being resumed when the wind take up the charming melody. The triplets now become triplets of crotchets instead of quavers, thus giving the impression of a slower rate of movement. Then with a short syncopated figure this section terminates, and the development is proceeded with. This and the recapitulation are regular but interesting, especially in the unusual tuning of the drums in octaves. The coda, which follows after a pause, is long and important, more especially from the use of a new sustained theme employed against the persistent triplets. Dignity and weight, features that have hitherto not been prominent in the finale, characterize this idea. After a while, however, we come back to the octaves of bassoon and drum, and this time the curious C sharp is seen to have harmonic significance, for it takes us into the key of F sharp minor—a remote tonality from which trumpets and horns drag us back into the key of F. Here we

seem to be nearing a finish, but Beethoven has another surprise in store for us—now in the shape of the second subject, which appears both in the violins and (later) in the basses. Another pause, and then matters are hurried on, soft phrases and chords for the wind—mostly restatements of previous material—leading us to a final cadence of oft-reiterated chords, and the Symphony closes with a joyous outburst.

Choral Symphony

The Choral Symphony of Beethoven, op. 125, in D minor (No. 9), is one of a small class of works in which the interest centres partly in the orchestral, partly in the choral portions. As opposed to a symphony in the ordinary sense of the term—where the interest is throughout orchestral—or to a choral cantata—where the voices reign supreme, the orchestra having only the subsidiary rôle of accompaniment—we are here compelled to give our attention in one part of the work to the instrumental, and in another part to the vocal features.

Now this is necessarily a hybrid form, and even the mighty genius of Beethoven has perhaps scarcely made a success of it. The instrumental sections (three movements) may be enjoyed on their own account, and are often performed separately. The final choral section might perhaps be treated in the same way. But the two elements are somewhat incongruous, and although

the power of Beethoven was such that his Choral Symphony is a work for all time, the experiment has rarely been repeated, and still more rarely with good result. Beethoven himself had previously experimented in this direction with a little-known "Choral Fantasia." The greatest followers in this path are Mendelssohn with his *Hymn of Praise*, and Liszt in his "Faust" Symphony, where a chorus is employed in the Finale. Mendelssohn's three movements, although absolutely symphonic in design, are really but an exceptionally lengthy Prelude to a fully fledged Cantata with solos, duets, choruses, etc. Beethoven's work, however, is more akin to a symphony of ordinary mould, in so far as the movements are four in number, the last being a set of choral variations.

It is interesting to know that Beethoven had his doubts, after the work had been written and performed, as to the wisdom of the employment of the chorus in the last movement: he even sketched an alternative Finale, to be purely instrumental. However, nothing came of it. We might almost wish that it had, and that his setting of portions of Schiller's "Ode to Joy" might have formed a separate work. Of course there are marvellously beautiful things and imperishable moments in this choral Finale, but no one can assert that it reaches the high plane of interest attained by the

foregoing movements. These have really no connection whatever with the last movement, and we know that Beethoven was not at his best as a writer for chorus. He had had in his mind, ever since early days at Bonn, the desire to set Schiller's words, but he had great difficulties, when it came to the point, in the selection of suitable portions, and in connecting his instrumental movements with his Finale.

For this purpose he tried various experiments, the outcome of which was the curious orchestral passage in which he seems to try over the ideas of all the previous movements, and to reject them all as unfitted for his purpose. On this we shall comment later—we would now say a few words as to the Symphony viewed as a complete work.

There can be scarcely anything finer in all music than the opening movement, so severely simple, and at the same time so majestic in its ideas. Technically, its manifold manipulation of material is little short of marvellous, and its expressive qualities, especially in the Coda, are very great. The Scherzo is the longest and in many ways the most noteworthy of all Beethoven's achievements in this direction. Words fail us to comment adequately upon the Adagio, one of the most perfectly beautiful pieces of orchestral writing that can ever be penned. The Finale, as a setting of an

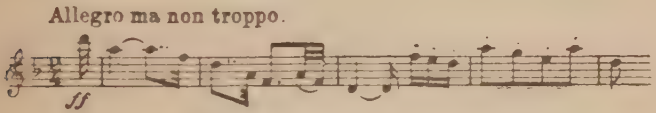
"Ode to Joy," is naturally in the main joyous, and the different sections of the poem are suitably clothed, solo voices and chorus being introduced. The finest section, from a musical point of view, is the Andante Maestoso in G major and minor. The concluding portions, although very vigorous and jubilant, are excessively tiring for the voices, and are very heavily scored.

First Performance

The first performance that ever took place was on May 7th, 1824, in Vienna—three years before Beethoven's death. It is pathetic to know that he himself was so absolutely deaf at this time that, although he stood in the midst of the orchestra beside the conductor for the performance, he continued to beat time after the whole work was finished: one of the principal singers had to turn him round to the audience—who were applauding him with enthusiasm—before he realized what was happening. The original dedication of the Symphony was to the Philharmonic Society of London, who commissioned the work, paying the composer £50 for it: it was not, however, performed in London until March 21st, 1825, when Sir George Smart directed the proceedings.

The First Movement begins with a soft muffled passage for the strings on the dominant chord, with short interjectural phrases based on the opening subject

for the violins. Without any very long preliminary, the chief idea of the movement is soon announced by the full orchestra. It will be seen that it is largely made up of the arpeggio of the common chord of the keynote: indeed, a feature of this Symphony is the extent to which the ideas are based on chord or scale passages—

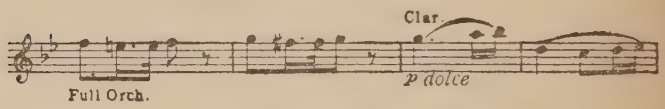


After a repetition of the opening introductory idea upon the chord of the tonic, and of the above phrase in B flat, there is a return to D minor. The next point to notice is a tiny melody of great charm in the wind—

which leads directly to the second subject of the movement—

This, it should be noticed, is also in B flat—a slight departure from regular form, in which the second subject would have been in the key of F. There is some working and development of this *motif*, and then comes a great outburst for the full band, succeeded by a sweetly simple, soft phrase on the clarinets—

Its Themes



Notice now the repetition of this idea, with a most beautiful modulation into five sharps—a fine example of the early romantic in music.

There soon follows, while the characteristic rhythm is maintained, a little descending melodic passage—first in the minor and then in the major—which anon becomes of great importance—

Other subsidiary ideas are presented before the whole of the exposition section is completed, this part concluding with a vigorous and rhythmic utterance of the

arpeggio of B flat major. It can be understood that, with all this wealth and profusion of material, the usual repeat is omitted.

We now reach the middle section, in which these themes are developed and transformed. First of all comes a repetition of the opening muffled idea, working up to a statement of the first subject in G minor. In this key we soon have a beautiful and plaintive little melody, henceforth of much importance—

This, it will be seen, is derived from the third bar of the chief subject, and it now figures largely in the music: indeed, for a long time the whole development seems to be based entirely upon it. The second subject is also used imitatively.

After a climax a return is made to the idea of the introductory bars, and all proceeds as before until we reach a fine coda. This is of great length and importance, and introduces a new feature in the shape of a poignantly expressive chromatic passage for strings and bassoons—

This is played *tremolando* by the 'cellos and upper strings, and smoothly by the double-basses, and is many times repeated. The sorrowing effect of this is heightened by a new little phrase for the oboe—

in which it will be seen that the characteristic rhythm of the movement is still present. With a stern and vigorous restatement of the main theme the allegro comes to a noble end.

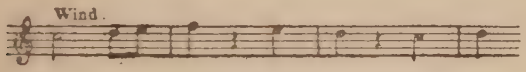
Second Movement

The next movement, Molto vivace (D minor, 3-4 time), has all the characteristics of a scherzo and trio; there is a little prelude of descending octaves, in which the drums (here tuned in octaves, an unusual procedure at this date) have one bar solo.

The second violin then announces the *motif* of the scherzo, originally planned by Beethoven as a fugue subject:—

The instruments drop in one after another, and this idea is for some time insisted upon. We are then led

to the key of C, where a bright and graceful theme is given out by the wind, accompanied by all the strings in unison with the same persistent descending octave figure:—



After some extension of this a repeat of this part is made, and then through a series of modulations we are led to the key of E minor, where the rhythm, which has hitherto been the ordinary one of four bars, now becomes that of three bars. All this is, in contrast to what has gone before, delicate and quiet, but even now the drum sometimes bursts in boisterously with its persistent dropping octave. It is as if the orchestra said, "Now let us be playful and gentle for a while." At first the drum will not have it so, but after a time it is quieted down, and the scoring is charmingly delicate and piquant. Soon we return to the normal four-bar rhythm; but suddenly there is a great outburst, and the main idea comes back heavily scored and quite pompously. Then we hear (this time in D major) the second theme above quoted; the excitement dies down to a *pianissimo*, the rhythm being throughout maintained. This portion is now repeated.

We next come to the alternative section, in which there is a change of both time and key; we are in D major, and in two minims in a bar (presto). Here is the melody:—

the accompaniment to which is a tripping and staccato scale passage in the bassoons.

We must notice some charming scoring, especially the delicate way in which, when the horn takes charge of our last-quoted melody, the strings accompany it. These various accompaniments are in double counterpoint, but the cleverness of its use by no means obscures its beauty.

After this very delightful interlude, the opening section (Molto vivace) is repeated in its entirety, and a coda (containing a hint of the presto) is added.

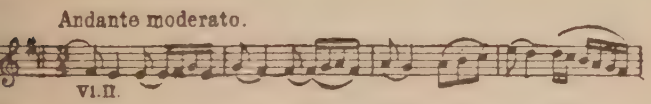
The slow movements of Beethoven's Symphonies are unsurpassable, and that of the "Choral" is no exception to this rule: for sheer beauty of idea there is little in the realm of music that can approach this masterpiece of beautiful melody. Its ideas are so rich in their variety, so delicate in their ornamentation, and withal so profoundly sym-

Adagio

pathetic, that he must be a hardened listener indeed who can hearken to this movement without some perception of a vision of the heavens opening, and of a distant gaze into some world beyond this. Here we have Beethoven as an exponent of the sublime.

The main theme is allotted thus to the violins:—

A feature not to be overlooked is the *ritornello*-like echo of the ends of the phrases by wood-wind instruments. We now come to the second idea of the movement, an entire contrast—in 3-4 time in the key of D:—

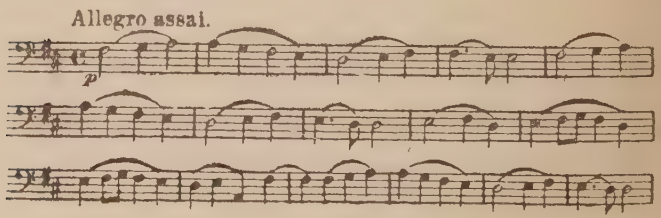


On these two themes the movement (really a set of variations) is built.

We now arrive at the most interesting, because most unusual, feature of the Symphony—the curious bridge-passage leading us from the instrumental to the Choral Section. It was his connecting link which gave Beethoven so much

"Connecting Link"

trouble, and was the subject of so many experiments. Here is his final solution of the problem. First of all the orchestra, commencing with a violent discord, plays a preliminary phrase, and then the 'cellos and basses give utterance to a recitative-like passage in unison. The orchestra again intrudes, and the basses protest once more. Then the composer is reminiscent: in turn there occur quotations from the first movement, the second (scherzo), and the adagio; between each of these suggestions of what has gone before there is a fresh phase of orchestral recitative. Each idea is, as it were, discarded; the orchestra says, "I do not like this suggestion." Then appear four bars which hint at the real theme of the finale: immediately the music turns into the major key of D, and the orchestral recitative says as plainly as possible: "I like this very much; it will do very well." There is a quite satisfactory cadence, and we are launched at once upon the straightforward diatonic melody which is the basis of the final section:—



Schiller's "Ode to Joy"

The extreme simplicity, coupled with the majestic dignity of this theme, cannot escape notice. First of all it is announced by 'cellos and basses only. Various instruments gradually enter with the theme, the other parts continuing meanwhile with the most beautiful counterpoints, which glorify and enrich the tuneful melody. The music increases in complexity and in power, and rises to a fine instrumental climax—all this being preliminary to any vocal portion.

At length, however, the orchestra ceases to develop this melody, and returns to its opening "discontented" passage, whereupon the baritone soloist exclaims: "O friends, not these sounds, but let us sing something more joyous and more full of gladness;" upon which the chorus immediately exclaims, "Freude," and the soloist enunciates, to the words of Schiller's ode, the melody we have already quoted, which the chorus then carries on. Variations upon the same theme follow, all in the key of D major. Here are verses of this section:—

"Sing then of the heav'n-descended
Daughter of the starry realm:
Joy, by love and hope attended,
Joy, whose raptures overwhelm!

. . . . .

"Wine she gave to us, and kisses,
Friends to gladden our abode;
E'en the worm can feel life's blisses,
And the seraph dwells with God."

After the climax on the word "God" there comes a sudden dramatic pause, and another variation—this time in the key of B flat—follows. This is known as the "March of the Sun, Moon, and Planets," and was called "Turkish Music," on account of its employment of the big drum, cymbals, and triangle. The use of a different tonality and 6-8 time gives quite a fresh colouring to this portion of the work, which is in the main orchestral. The scoring should be noted: apart from the use of the percussion instruments just mentioned, we should observe the introduction of the double-bassoon, and also the great use made of the wind and brass instruments, the strings being practically silent until the introduction of the chorus. The tenor soloist sings this section to the words—

Turkish Music

"Glad as suns, thro' ether wending,
Their flaming course with might pursue,
Speed ye, brothers, glad and true,
Conquest in your train attending."

After a short chorus on the same idea there is a lengthy and important orchestral section upon this

[*Photo by Draycott.*

DVOŘÁK.

theme, which is a varied version of the first bars of the melody of the Finale. The change is made to the key of D, when the music dies down, and a feeling of expectancy is aroused by some soft notes for the horns, with suggestive phrases for oboes and bassoons. The chorus suddenly then bursts in loudly and joyously to the same rhythm. We now come to the most impressive and the most mystic portion of the whole Finale upon these words—

"O ye millions, I embrace ye!
Here's a joyful kiss for all!
To the power that here doth place ye,
Brothers, let us prostrate fall.

O ye millions, kneel before Him!
Tremble, earth, before thy Lord!
Mercy holds His flashing sword—
As our Father we implore Him."

The theme stands as follows:—

As befits the dignity of these words the music here takes a majestic tone, the solemn notes of the trombones emphasizing and strengthening the voice part. For the

second stanza a change is made to the key of G minor, and the dramatic intensity is increased by the alternation of loud and soft phrases, a great height of devotional utterance being reached in the beautiful but trying setting of the last line.

We now return to the bright key of D major, when the original melody is once more used in 6-4 time, a counter-subject being employed which is identical with our last-quoted phrase; the words used are those of the opening section. We are now nearing the climax of the whole work. This portion is heavily scored, and written in a trying manner for the voices, constant use being made of the high notes. Soon the time quickens, and the voices have a new melody, accompanied by light, soft quavers in the strings. Here another climax is worked up, at the end of which we have still further diversion in the form of the entry of four solo voices, which now execute an elaborate cadenza. To this succeeds the final Prestissimo, when the whole weight of the orchestra is employed, and the last cadences are elaborately accompanied by rushing masses of notes. Even at the very close Beethoven shows his preference for the orchestra, which he allows to finish alone with what has been humorously described as "a series of rapid bangs, 127 in number, upon the big drum and cymbals." However we may view the interpolation of the vocal

element in this last section of the Symphony, no one will deny that here is a masterpiece unequalled in the tremendous vastness of its conception, and unapproachable for its originality, power, and lavishly scattered beauties.

CHAPTER VIII.

ROMANTICS: WEBER, SPOHR, AND SCHUBERT.

The Romance School—Weber—Spohr—Schubert—The "Unfinished" Symphony—The "glorious C major."

THE great group of composers known as the "Romantic" composers turned their attention to the question of deepening the means of expression: the gradual growth of musical works from an architectural point of view ceases after the time of Beethoven. His last magnificent symphony is the outcome of years of laborious effort in expanding and perfecting the *form* of this class of work. Well may those who succeeded him have felt the impossibility of further progress in this direction; wisely, they sought other methods of conveying their messages—by means of more complex harmony, more varied and powerful orchestration, and by the adoption (to a large extent) of a programme basis for much of their music; the symphonies which these composers

"Romance" School

penned speak in a different language to that which Beethoven uttered.

The shape in which he cast his works remained sufficient for their hands: surpass it they could not; to equal it was, generally, beyond their power. But the poetic charm of their music, the wealth of lovely melody which they display, and the greater richness possible owing to the increase in number and development in perfection of the orchestral instruments, made their work very acceptable to the audiences of their day. At the present time we hear little or nothing of the symphonies of Weber and Spohr, but Schubert's final works are constantly played and are likely to be for many years to come.

Weber's name always leaps to the mind when the Romance composers are mentioned, because of his enormous influence over all German music of the nineteenth century. He was the pioneer in the new path of national expression, his music breathes a new atmosphere, and his genius has remained unquestioned. But so far as symphony is concerned his work is very unimportant; his life work was opera, and by means of his operas he exerted untold influence over many other forms of musical art, such as the concert overture and the song. He was weak, however, in the direction of musical

Weber, 1786–1826

form, and his two symphonies, written at the age of twenty, are immature works, which are practically shelved now in favour of more interesting music from his pen in other directions. Although this is the case, his commanding personality must be acknowledged as having been not without effect upon other symphonic composers.

More importance attaches to Spohr, who made interesting experiments with the symphony. His earliest efforts, though not without value, call for no special comment. But in 1832 he commenced his symphony entitled "The Power of Sound," by which he is perhaps best known at the present time. He also wrote an "Historic" symphony, a double symphony (for two orchestras), and another work entitled "The Seasons," which brought the roll of his nine works in the shape of symphony to an end. Some account of these will be found in Chapter XVII. For the moment it will suffice to state that Spohr had very considerable influence upon the development of the symphony as a means of depicting a definite programme of events: Beethoven, in his "Pastoral" symphony, had, as we have seen, done something in this direction, but Spohr's attempts were much more definite, and were destined to have bearing upon much music that has been written since his day. Before

Spohr, 1784-1859

leaving Spohr, it may be of interest to note that he was the first in this country to conduct with a baton. This he did at a Philharmonic Society's concert in 1820, the previous custom having been to direct the orchestra from the clavier or pianoforte.

Greater than either of these men, because more rich in the possession of musical thought of undying beauty, comes Schubert, the great lyric genius. He commenced writing symphonies at the age of sixteen, and by the time he was one-and-twenty had written six, the most widely known of which is that entitled "The Tragic." This fine work contains some notable pages, especially in its slow movement, which approaches in majestic dignity some of the finest movements of Beethoven. But we remember Schubert mostly for his eighth and ninth symphonies.

Schubert, 1797-1828

The former of these, in B minor, was written in 1822 and is known as "The Unfinished," consisting as it does of two movements only. *Why* it was not finished we shall perhaps never know; fragments of a third movement exist, and so it may be assumed that he had some intention of completing it; but the six remaining years of his life were filled with other work, and perhaps it is as well that no attempt was made by him to match

"Unfinished" Symphony

those two unequalled manifestations of his genius, for their beauty seems unapproachable, their charm impossible to match, and, to speak from a practical point of view, how useful it is in these days of lengthy symphonies, when one that takes an hour is not considered over long, to include in one's programme this short and beautiful work of some eighteen minutes all told.

Schubert uses here the ordinary orchestra of Beethoven with the addition of three trombones; but although his orchestra does not differ very materially from that of his great predecessor, his method of employing it is on a much more varied scale. He has in this work "discovered" certain instrumental combinations with which we are sufficiently familiar in the present, but which were absolutely new in their day. We find passages displaying orchestral colour of a kind fresh to the world: soft chords for the trombones, alternating passages for wood-wind and strings, and lovely melodic phrases in which the genius of each instrument is displayed to its fullest advantage. On paper it is impossible to suggest what exquisite loveliness is conveyed to the ear by such fragments as these:—

Some of its Themes

Opening of Slow movement.

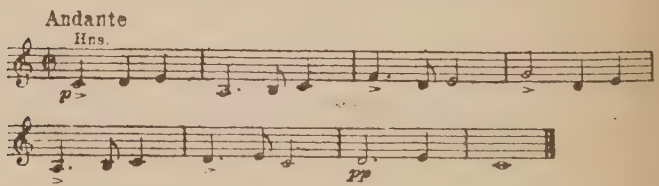
Extract from Slow movement.

Somewhat less frequently performed, perhaps on account of its great length, but almost equally fine,

is Schubert's "Glorious C major," as his last symphony is often affectionately called. It was commenced in March, 1828, only a few months before his death, and lay for years unregarded amongst his papers until the discerning eyes of Robert Schumann first fell upon it. His enthusiasm for the work was unbounded, and this enthusiasm he conveyed to Mendelssohn, with the result that, in 1839, the symphony was first performed under the latter at Leipsic. Mendelssohn, still burning with zeal, brought the work with him to London, but, shame to say, the members of the orchestra treated it with such scorn and contempt that he indignantly refused to perform it.

"Glorious C major"

This neglect and ignorance of we English has long since been made good. To-day Schubert's original and beautiful swan-song is amongst our most treasured possessions, and when its first romantic theme



is heard on the horns, we settle down for our hour of solid enjoyment, and "our joy no man taketh from

us." It is sad to think that the composer himself never experienced this joy, and that his own ears never heard, save in imagination, the lovely wealth of orchestral device and colour which his two greatest symphonies display for us. All the more must we honour the classic genius which was his, and learn the lesson of patient labour which his unrewarded life can teach us.

CHAPTER IX.

ROMANTICS: MENDELSSOHN, SCHUMANN, RAFF, RUBINSTEIN.

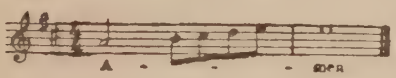
Mendelssohn—"Reformation" Symphony—"Italian" Symphony—"Scotch" Symphony—"Hymn of Praise"—Schumann—A late start—"Spring" Symphony—A new departure—C major Symphony—"Rhenish" Symphony—Raff—Rubinstein—Gade.

MENDELSSOHN'S position as a composer of symphony is similar to his position in every form of musical art: in all things he is a polished and exquisite worker, the possessor of many beautiful thoughts, but one who moves upon conventional lines, adding little or nothing to the real development of music, but content to work on methods laid down by those who preceded him. Of his many boyish essays in the direction of symphony nothing need be said: by the age of fifteen he had written his thirteenth symphony, the earliest that now survives. This stands in C minor, and is dedicated to the Philharmonic Society of London.

Mendelssohn, 1809-1847

Six years later, in 1830, appeared the "Reformation" Symphony, a work with some measure of programme basis, illustrating the opposition between the older and newer forms of religious faith. The "Dresden Amen," so much used in Wagner's *Parsifal*, and the Luther Chorale, "Ein' feste Burg," make occasional appearance, and convey the suggestion that the composer looked upon the first

"Reformation"



as representative of the Catholic, the second

of the Protestant, faith: in the Symphony the latter gradually develops from a soft, tentative utterance to one of convincing authority and majesty.

Better known to concert audiences is the brilliant and sparkling "Italian" Symphony, the result of a visit made by Mendelssohn to that country in 1830-31. It is perhaps the most consistently bright and joyous of all great symphonies, even if a touch of comparative sadness breathes through the *Pilgrim's March* which forms the slow movement.

"Italian"

The very vivacious Salterello with which the work concludes is perhaps its most characteristic feature.

"Scotch"

The longest and the most effectively scored of Mendelssohn's works is the "Scotch" Symphony, the inception of which dates from the same period as the "Italian," and which reproduces in glowing colours the impressions made on the composer by a visit to Scotland. Perhaps less happy, as a whole, than his supremely beautiful *Hebrides* overture, it still depicts for us in picturesque fashion the sombre grandeur of the Scotch scenery: its most notable features are the opening introduction, the very individual Scherzo, the theme of which includes a representation of the "Scotch Snap" (and which is really a version of "Charlie is my darling"),

and the final coda.

Hymn of Praise

Little need be said of the three symphonic movements which form the prelude to the "Lobgesang," the well-known and much loved short oratorio which Mendelssohn seems to have planned on the lines of Beethoven's "Choral" Symphony. Although sometimes reckoned as one of the composer's

symphonies, its importance is more on the vocal than the instrumental side, and it has had no real bearing upon the development of the symphony.

Of far greater interest to musicians are the symphonies of Robert Schumann. It is true that these have their failings, the most prominent of which is the somewhat cumbrous manner in which the orchestra is employed. Schumann had not that genius for orchestration which is now the possession of many third or fourth-rate composers. But his musical ideas are so noble and so vital, his conceptions are so poetic, and his developments in symphonic form are so legitimate, that he has been well described as the most important symphonic writer since Beethoven.

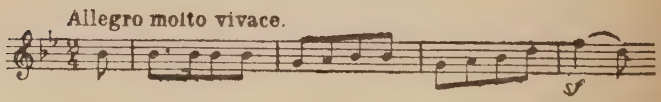
Schumann, 1810–1856

Schumann was nearly thirty before he started upon the task of orchestral writing. But long ere that he had gone far in perfecting himself in expressing his emotions in musical language, the pianoforte having been very largely his medium. The transference of such emotions to the larger horizon of the orchestra was wonderfully well accomplished, even in his delightfully fresh first symphony, op. 38, which he at one time thought of calling the "Spring" Symphony.

In this work Schumann gives an indication of the

method of procedure he proposes to adopt, a logical and consistent development of a whole movement from a tiny phrase. This is much more allied to the manner of Beethoven than are the works of Schubert and Mendelssohn, and the skill with which he builds almost the whole of the first movement from a single phrase

"Spring" Symphony



reminds one of the similar methods of Beethoven in the C minor.

Yet another and more extended form of device is apparent in the Symphony in D minor, op. 120, which appeared soon after the first. Like the "Scotch" Symphony of Mendelssohn, it is meant to be played through without a break between the movements; but the four movements are no longer independent and individual sections, they are united into a common whole by the fact that motives and themes are transferred from one to another, thus linking together both in musical material and in emotional purport those (formerly self-contained) four movements of which the symphony has been

New Departure

shown to consist. The beautiful violin solo introduced into the Romanza of the work is another notable feature.

C Major Symphony

The Symphony in C, op. 61, is full of rhythmic vitality, contains a very striking introduction, a beautiful slow movement, and, in common with his first symphony, gives us a new device which Schumann introduces also into some of his chamber music—that of not merely *repeating* the trio (or middle section) of the scherzo, but of writing two separate and well-contrasted trios, which throw the three-fold performance of the scherzo itself into far greater relief.

"Rhenish"

Schumann's last symphony, generally called the "Rhenish," was written in 1850, and stands in the key of E flat (op. 97). Its name is due to the fact that the composer gives us, in this work, a series of pictures of impressions made upon him by Rhine life. It is in five movements, the additional (fourth) one being an expression of feelings produced in him by witnessing a ceremonial enthronement at Cologne Cathedral. Besides these four works, there also exists the sparkling and delightful "Overture, Scherzo, and Finale" (op. 52), which is quite of symphonic dimensions.

On a far lower level than Mendelssohn and Schumann,

but yet symphony composers of more than a little eminence, are Raff and Rubinstein, late disciples of the Romantic School. Raff, a wondrously prolific composer, wrote ten symphonies, giving titles to them all. For many years his "Leonore" Symphony, a programme work based upon a familiar legend, was a popular favourite, and it is, thanks to its picturesque orchestration, still sometimes heard. But Raff's music is suffering from the lack of dignity, the lack of care, and the lack of proper thematic development which it displays. His fame is rapidly declining, and soon perhaps his ever-green "Cavatina" (so beloved of violinists) will be his only remaining monument.

Raff, 1822-1882

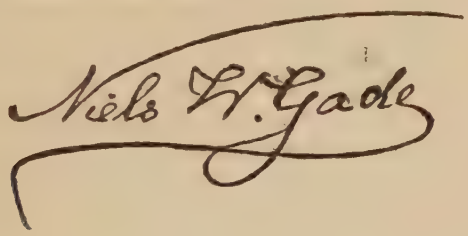
Into a very similar category falls Anton Rubinstein, the Russian pianist-composer. His music is that of a follower of Mendelssohn. At one time his "Ocean" Symphony, perhaps his finest orchestral work, was very frequently before the public. This was originally in four movements, but Rubinstein eventually added two others, the mood of the whole being dominated by the title chosen by the composer, although the work is not based upon any programme. Of Rubinstein's four other symphonies that called the "Dramatic" achieved some success in its day.

Rubinstein, 1830-1894

Other Romantics

Amongst other followers of the Romantic School may be mentioned the Danish composer, Gade, who wrote eight symphonies, and Goetz, whose Symphony in F is sometimes heard: the latter is a charming and somewhat neglected work, described by its writer as "springing from the quiet and holy spaces of the heart."

Gade, 1817-1890



CHAPTER X.

"PROGRAMME" SYMPHONISTS.

Programme symphony—Berlioz—Episode de la vie d'un Artiste—L'Idée Fixe—Harold en Italie—Liszt—Other programme symphonists.

BEETHOVEN started a somewhat dangerous ball rolling when he gave to the world his "Pastoral" Symphony. True it is that he was careful to explain it as an "expression of the emotions rather than painting," but many of those who followed him have done away with all such reticence. The symphonies of Berlioz and Liszt are frankly designed with the idea of conveying a definite story and not a mere impression; and without some knowledge of the story the music is apt to be incomprehensible. The arguments *pro* and *con* in the matter are too lengthy for insertion here,[1] but it may be briefly said that the symphony, being the expression of absolute music in its highest form, finds itself

"Programme" Symphony

[1] They may be seen set out at some length in Chapter V. of Professor Niecks' book, *Programme Music*.

degraded by being linked with ideas which fetter its freedom, which weaken its intellectual basis, and which leave nothing to the imagination of the hearer.

Nevertheless, the symphonic works of Berlioz and Liszt are full of interest, even if they appear to-day somewhat experimental and tentative. Berlioz is unconvincing by reason of his poor melodic gift, and limited capacity for legitimate development of his ideas. Yet his unconventional methods and his mastery of instrumental effect have created for him a place of some importance in the later history of musical composition. Although not the earliest to shape musical work upon a programme basis, he is certainly among the first, if not absolutely the first, to treat the majestic form of symphony in this manner.

Berlioz, 1803-69

Berlioz's best known instrumental work, "Symphonie fantastique—Episode de la Vie d'un Artiste," dates from 1830, and attempts to depict an elaborate story. It is in five movements, entitled

"Episode de la Vie d'un Artiste"

I. "Rêveries—passions."
II. "Un Bal."
III. "Scène aux champs."
IV. "Marche au Supplice."
V. "Songe d'une Nuit du Sabbat."

The idea running through the whole is that a young musician is haunted by a theme (*idée fixe*), with the memory of which is associated always the vision of a beloved woman. Through the whirling mazes of the ball, the calm, idyllic peace of the country evening, through a ghastly nightmare of his imaginary execution, and through the fantastic hallucination of a witches' sabbath, with its "howls, laughter, cries of pain, wailings," the same melody, in variously metamorphosed forms, is ever present with him.

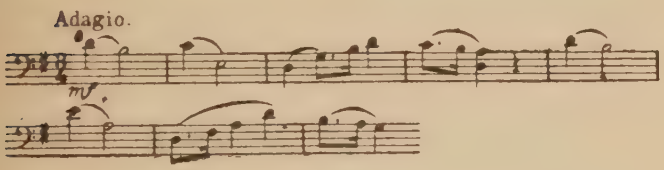
Such is the story upon which the music takes its stand. The *leit-motiv*, as it may be called, is one of little interest as compared with many of the forcible and truly suggestive themes which Wagner was afterwards to originate; but in this respect Berlioz was something of a pioneer. As will be seen, this "guiding theme" contains little of melodic beauty, rhythmic interest, or harmonic suggestiveness—it is indeed of a strangely diatonic and obvious character.

"L'idée fixe"

The sequel to this work, "Lélio," is not one of Berlioz's most successful efforts. Of greater interest

and importance is the second symphony, "Harold in Italy," a record of a visit to Italy, in which the title-rôle is indicated throughout by a viola solo, and which is, like the earlier work, largely dominated by an "*idée fixe*," which runs as follows:—

"Harold en Italie"



The symphony is divided into four scenes—

I. "Harold in the mountains."
II. "March of pilgrims singing the prayer of evening."
III. "Serenade."
III. "Orgy of brigands."

The dramatic and programme nature of a good deal of the music is very much to the fore; the work is masterly in its orchestration and picturesque in its effects. Yet, in spite of many imaginative and finely conceived movements, the impression of its being tiresome music is often forced upon one. Much the same may be said of the symphony, "Romeo and Juliet,"

into the seven movements of which both solo voices and chorus are occasionally introduced. The scherzo of this, "Queen Mab," is a delightful orchestral picture, and is often played separately, and much of the "Scène d'amour" is of the most passionate and beautiful character. But, as a whole, the work fails, its style being inconsistent and often incongruous.

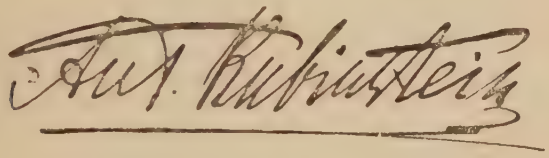
Liszt is better known for his symphonic poems than for his symphonies, and his doings in the former connection will be dealt with in Chapter XV. But his two great symphonies, "A Symphony to Dante's *Divina Commedia*," and "A *Faust* Symphony," written between 1847 and 1857, owe much to Berlioz. The programme nature of both is very apparent, but he extends the methods of Berlioz by having many representative themes instead of one main one. Thus, in the *Faust* symphony he has one set of themes for Faust, another for Marguerite, and a third for Mephistopheles; moreover, these themes undergo many changes and alterations according to the particular poetical meaning which they endeavour to convey. These changes, or "metamorphoses of themes," are amongst the most original and fresh points of Liszt's work, and have had enormous influence upon succeeding schools of musical composition. Both the Liszt symphonies employ a chorus.

Liszt, 1811-86

"Rustic Wedding"

The symphonies with programme tendencies by Raff and Rubinstein have already been mentioned. Amongst other followers of this class of work may be named the opera composer, Carl Goldmark (1832-1915), whose symphony, "Rustic Wedding," standing in five movements, is much played; Felicien David's symphonic ode, "Le Désert," a work that made the composer famous, belongs to the same category.

Other Programme Symphonists



CHAPTER XI.

BRAHMS.

A period of exhaustion—Brahms—A new birth—Brahms' orchestration —C minor Symphony—D major Symphony—F major Symphony —E minor Symphony—Brahms' influence.

A Period of Exhaustion

About midway through the nineteenth century the growth of symphony appeared to suffer from a number of paralyzing influences. Composers were turning from the pure and noble form of symphony bequeathed to them by the great classic masters, and were experimenting in many directions. Many forsook the symphony altogether for the less constrained symphonic poem; and those who continued to write symphonies sought, as we have seen in the case of Raff, Berlioz, and Liszt, the adventitious aid of the title and the programme; they gave definite titles to their works, even to the separate movements, and sometimes to the very themes occurring in those movements. Many thinkers on the subject imagined that the symphony, as a form, was exhausted, and those who still strove to work on the classical model

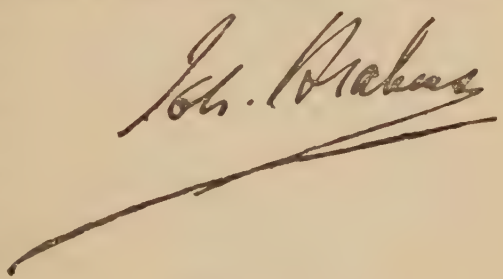
could produce only pale and banal imitations of the glorious masterpieces which they sought to emulate.

One master there was, however, whose star rose but slowly, and whose achievements for long went only half-recognized. Indeed, it is doubtful if we have yet arrived at a full appreciation of the work of that noble North German, Johannes Brahms, "the last of the classics," as he has been called, and who is now widely recognized as the legitimate successor, in the realm of absolute music, of Bach and Beethoven.

Brahms, 1833-97

It was even many years after his mastery of other forms of music had been acknowledged that the world accepted Brahms as a great composer of orchestral music. He was late in devoting himself to this branch of the art, and it was not until 1876 that he gave his first symphony to the world. Its reception was a very mixed one, both excessive praise and excessive condemnation being extended to it. After a lapse of nearly forty

New Birth



years one can now safely proclaim it as one of the noblest works in the region of orchestral music, and with its birth seems to have dawned a new era in the history of symphony. True it is that it has no companions worthy of the name, save possibly the other symphonies by the same composer, but it gave a fresh impetus to serious music just when such an impetus was sorely needed, and many earnest minds owe much to the influence of Brahms. His mighty chain of great works stands, like a row of snow-clad peaks, pure and noble in distant whiteness; we may never rise to such heights as we see in them, but they remain, a noble and enduring monument, an example of what *can* be done, an encouragement to those who believe that the pure, the beautiful, and the great in art may not yet be exhausted.

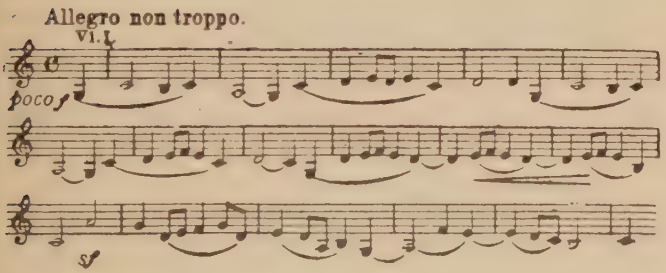
Brahms' Orchestration

Brahms' symphonies are only four in number, and they may perhaps be said to lack that glowing richness of colour in their orchestration to which we have become accustomed with Berlioz, the modern Russians, Dvořák, etc. There are, not merely here and there, very beautiful bits of scoring in Brahms, but it must be remembered that this composer always pays more attention to the thought itself rather than to the picturesque presentation of it. Those who seek the great beauty of these

symphonies must not look for it in effect of colour, tricks of orchestration, and obvious devices; it must be sought in the inherent and subtle qualities of the music itself.

C minor Symphony

The first symphony, in C minor, op. 68, often called the "Tenth" symphony by those who claim it as the direct follower of Beethoven's nine, clings closely to classical form, and is in the usual four movements, with a slow introduction to the first and last. The place of the scherzo is taken by a charming allegretto. The main subject of the finale undoubtedly brings to mind the last movement of Beethoven's "Choral Symphony,"[1] the theme

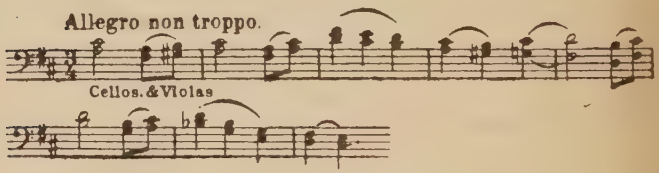


recalling the earlier work both in style, shape, and manner of repetition of its phrases.

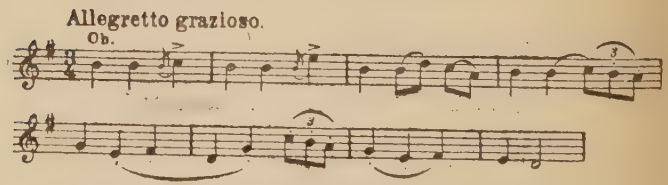
[1] See the theme quoted on p. 110.

The second symphony, in D major, op. 73, is by far the most "popular," it being the one that makes the fewest demands upon the hearer. This does not mean that it lacks profundity, but the graceful elegance and suave, flowing themes with which it abounds cannot fail to captivate those who find the more austere methods of the first symphony too much for them. Such melodic fragments as this quotation from the second subject of the first movement,

D major



or the theme of the fascinating Allegretto,



must carry conviction with them.

The Symphony in F, op. 90, is bold and resourceful, and displays more orchestral device than we sometimes find in this master. Its four movements are on the regular plan. It should be noted that Brahms does not employ the scherzo in any of his symphonies; indeed, in all his work in cyclic forms he appears to prefer some other kind of third movement. In the first three symphonies he writes an Allegretto, and in the fourth an Allegro Giocoso.

F major

The Symphony in E minor, op. 98, has not yet received the full measure of public welcome to which the others have long been admitted. This fourth symphony of Brahms is undoubtedly a somewhat hard nut to crack, although study or re-hearing will materially assist the task. It is full of contrapuntal device, and its ingenuity is remarkable; but there is not here the same measure of spontaneity which marks the earlier works. The slow movement is of great beauty, but the form of the last, a set of elaborate variations upon a "ground bass," militates against the success of the work, taken as a whole. Although grand and dignified, this last movement is apt to leave one cold.

E minor

The influence of Brahms has been felt perhaps more

widely in other directions than in that of symphony. But even here the noble example of one working on the highest plane has not been without effect, and the Italian, Sgambati, and the foremost representatives of our English school of symphony writers, such as Stanford, Parry, and Elgar, owe not a little to Johannes Brahms.

Brahms' Influence

CHAPTER XII.

BRITISH SYMPHONY COMPOSERS FROM BENNETT TO ELGAR.

British vocal music—Church music—The late start of English symphonists — Bennett — Bennett's followers — Parry — Stanford — Cowen—Elgar—Younger composers.

BRITISH composers have, during the history of music, often been famed for their achievements in vocal forms.

British Vocal Music

The Madrigals of the seventeenth century are second to none: the oratorio writing is often fine, even though it shows the influence of Handel and, later, of Mendelssohn. Their school of opera is not without merit. But instrumental music, at any rate for the orchestra, cannot, up to the nineteenth century, be said to be very remarkable. Purcell and others wrote well for the orchestra of their day, and there is some fine chamber music of an early period. The symphony, however, was a form which developed at a time when English composers strove, for the most part, for eminence in music for the Church.

The composition of church music is a task of nobility and dignity—at least it should be so. But it is, after all, only a side track of music; its association with words prevents it from ranking amongst those high forms of the art in which music relies for its beauty and worthiness wholly on itself. Its appeal is necessarily limited to those of one creed, it is but an adjunct to a thing higher and nobler than itself, and it does not well bear transportation from its own sphere. Moreover, its influence over other forms of the art is but slight, and it is not necessarily influenced very materially by such other forms. However great, therefore, may be the work of that noble army of church composers whose names loom so large in the British mind, their prestige is but small outside the borders of our own land, and their achievements are but of little use for our concert rooms, or even for our homes.

Church Music

The minds of English composers being so centred on the music of the Church, or other vocal forms, it is easy to realise why we have so few fine instrumental compositions. A very late start was made, and it was not until well on in the nineteenth century that our own composers felt inspired to put their best work into the large instrumental forms. The

Late Start

start once made, progress was good, and symphonic productions have been improving in quality right up to the present day. But we have not, in our country, a band of men who can leap into fame as symphony composers in a decade, as had the Russians. Our development is slow, we feel our way cautiously, and it may be some few years yet before we produce symphonies as fine as those given us by other moderns, even if we ever equal them in this particular line.

The first name of any eminence that need be recorded is that of William Sterndale Bennett, and this more from the success of his picturesque and elegantly conceived overtures than from his one and only Symphony in G minor, op. 43, which was only moderately successful. Nevertheless, Bennett gave proof that an English composer could write orchestral music that was full of beauty and originality. Before Bennett's solitary example had come Macfarren's Symphony in F minor, produced in 1834, while John Ellerton (1801-73) wrote no less than six symphonies, now practically forgotten.

Bennett, 1816-75

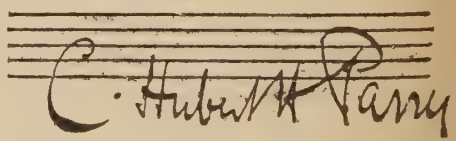
Bennett's example was followed by others. Henry Leslie's Symphony in F (1847), Barnett's in A minor (1864), Davenport's two symphonies (1876, etc.), Cliffe's Symphony in C minor (his most esteemed

work) dating from 1889, and a second from 1892, Prout's three works (1874, 1877, and 1885 respectively), and works by both George and Walter Macfarren, besides others of less repute, show that the British composer was devoting attention, and that not without some considerable measure of success, to this branch of music. Sullivan's Symphony in E, produced in 1866, gained success more perhaps from the composer's triumphs in another branch of the art than from its intrinsic merits, though these were by no means slight.

Bennett's Followers

More importance attaches to the works of three composers born about the same time, whose symphonies are still played, and who, moreover, are still writing for the orchestra. Sir Hubert Parry wrote his first symphony for the Birmingham Festival of 1882; his last, so far, is one in B minor, produced at the Philharmonic Society's Concert in December 1912. Intermediate ones, such as the "English" and the F (produced by Richter), have been very frequently performed. In his newest example Parry goes so far in the direction of programme as to have titles for his "four linked movements."

Parry, 1848—



Elgar

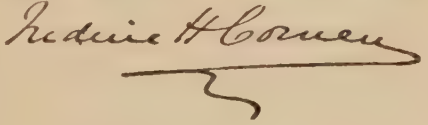
Sir Charles Stanford has written symphonies during the greater part of his career as a composer. His Symphony in B flat was produced at the Alexandra Palace in 1876, and his latest ("In Memoriam," G. F. Watts) dates from a few years back. The most representative of his works in this direction is, however, the "Irish" symphony, op. 28, in which his individuality, and his happy ability to convey in his music the impress of his nationality are very marked.

Stanford, 1852—

Sir Frederic Cowen's symphonies, six in number, are characterized by the feeling of poetry, and by the spirit of fairy-like grace which marks so much of his work. Three of them have names. The "Scandinavian," the "Welsh," and the "Idyllic." The first of these had a very considerable vogue about the time of its production (1880), but Cowen's many delightful overtures and symphonic pieces are more frequently heard in the concert-room than are his symphonies.

Cowen, 1852—

Unlike these composers, Sir Edward Elgar waited until he had achieved great eminence in many other forms of music, and had, moreover, attained to very great



mastery over orchestral resource, before he ventured upon the production of symphonies. His first, in A flat, did not appear until 1908, when its composer was over fifty years of age. Its success was phenomenal, a fact largely due to the great reputation which Elgar had already gained, and so far as can be seen, this success has been but short lived. The music is fine, but not necessarily symphonic: the mystic theme with which the work opens—

Elgar, 1857—

although particularly typical of its composer, is not perhaps specially typical of the symphonic form: the second symphony, in E flat, dating from 1911, also appears to have gained but a meagre foothold on the

shore of success. Great as are these works they are neither so strong nor so convincing as many of Elgar's less classically conceived tone pictures for the orchestra.

Many of our younger British composers are writing orchestral works of great originality and beauty. The symphonic poem is much practised by them, but few write actual symphonies. The following names may be mentioned here as composers of work which is symphonic in scope if not in name :—

Younger Composers

William Wallace (1860–).
Edward German (1862–).
Frederick Delius (1863–).
Granville Bantock (1868–).
Vaughan Williams (1872–).
Josef Holbrooke (1878–).

CHAPTER XIII.

RUSSIAN SCHOOL.

New Russian composers—Tchäikovsky—His early symphonies—F minor Symphony—The E minor Symphony—The "Pathetic" Symphony—A false comparison—Rimsky-Korsakoff—Glazounoff—Other Russians—Finns and Poles.

THE overwhelmingly rich and powerful flood of music that has been poured out by Russian composers during the last fifty years is one of the most extraordinary features of modern music. The influence of these men has been in the main upon opera, but in other branches of the art, and notably in symphony, they have also called attention to themselves not only in their own country but throughout the civilized world. The works of Rubinstein (see Chapter IX.) are too German in method and idea to rank as really Russian creations, but with the advent of Tchaikovsky the Russian symphony becomes a thing of reality.

There are many who affirm that Tchäikovsky's music is also not really Russian; that he is of the West rather than of the East; that the impress of

Tchäikovsky

German influence is so strongly shown in his works that he cannot be classed as a "nationalist" composer. This is to some extent true, but his inclusion of Russian melodies in his works, his employment of national dance rhythms, and above all the characteristic melancholy which breathes through so much of his output, incline one to place him with this school, spite of his adherence to some measure of classical form and his non-adherence to many of the tenets of the "Koutchka."[1]

Tchäikovsky, 1840-93

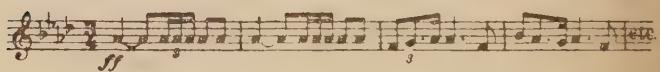
The symphonies of Tchäikovsky are now well established in public favour. They are six in number, and of these the first, "Winter Dreams," op. 13 (1866), the second, in C minor, op. 17 (1872), and the third, "The Polish," op. 29 (1875), are seldom played, although they contain much fine music; the second, with its many Little Russian themes, has been described as "perhaps the most distinctively national of all Tchäikovsky's works."[2]

[1] The "Koutchka" was a name given to five nationalistic musicians, Balakireff, Borodine, Dargomijsky, Rimsky-Korsakoff, and Moussorgsky, who formed a kind of league with the determination to break away from formalism and classic tradition in musical composition.

[2] For a more complete account of this, and of Tchäikovsky's other symphonies, and for musical extracts from their pages, the author's volume, *Tchäikovsky*, in John Lane's "Music of the Masters" Series, may be consulted.

The three last symphonies are much more widely known. The fourth, in F minor, op. 36 (1877), dedicated "To my best friend" (Madame von Meck), was a favourite with its composer, and was chosen by him for performance by the London Philharmonic Society in 1893. It is full of interest, and has since been shown, by the publication of his correspondence, to have a full programme basis. It is largely dominated by what Tchäikovsky calls "Fate,"

F minor



and alternative themes represent "hopeless despair" and "happiness." The second movement, song-like and sweetly sad, represents "another phase of suffering"; the third, extraordinary in its rapid *pizzicato* and its contrast of the different sections of the orchestra, is "a series of confused images which pass through our thoughts as we fall asleep"; while the fourth, wild and impetuous, with a folk-song basis, depicts happy scenes of rejoicing, with, however, the sinister shadow of "Fate" imminent over all.

E minor

The same kind of procedure is adopted in the fifth symphony, op. 64 in E minor, in which the sad melody announced by the clarinet at the very outset

is employed in each of the four movements with an effect that is dramatic, and which evidently implies some programme in the composer's mind. The slow movement of this work is one of the most lovely of all Tchäikovsky's many beautiful creations, and is specially noticeable for the richly varied character of its orchestration.

The last of Tchäikovsky's symphonies is the well-known "Pathetic." It was not so called at first, and was only given this name after a comparatively poor reception had been accorded to its initial performance. It was written during the last summer (1893) of his life, and his tragically sudden death, combined with the fact that his last work had been thus named by him, aroused a good deal of sentimental interest not of the best kind. The work has lived down its melodramatic and rather unfortunate early reputation, and is accepted now on its own merits. These are great, despite the somewhat over-pessimistic character of its last movement;

B minor

P. Tschaikowsky

such exquisite melodic passages as that given to the clarinet in the first movement,

and such rhythmic charm as that displayed in the famous five-four movement

are examples of features that have contributed to the fact that the symphony is, or has been until quite recently, the most widely "accepted" (in the popular sense) of all symphonies.

Of course, the symphonies of Tchäikovsky cannot be compared with those of Beethoven for pure beauty or perfection of form, although they naturally exceed the examples of the German composer in their rich and elaborate orchestral colouring. Nor can they be said to equal, in dignity and real musical feeling, those of such a

False Comparison

[*By Permission of Messrs. J. & W. Chester.*

N. A. RIMSKY-KORSAKOFF.

modern master of the first rank as Brahms. Fate is not very likely to deal particularly kindly with the music of Tchäikovsky, but it is all nonsense to decry him as some do in the present day, and to write him down as merely a neurotic and emotional individual. Though not a composer of the very highest order, he yet has much to say to us.

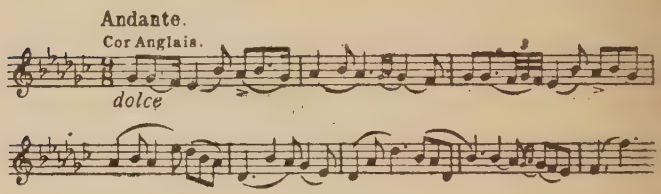
Another composer whose symphonies have obtained a wide following is Rimsky-Korsakoff. His first, op. 1, performed in 1865, was one of the earliest produced of native symphonies, and as such had a great reception. Of subsequent works, his second symphony, "Antar," afterwards revised and announced as an "Oriental Suite," is the best known. He latterly, however, gave his attention rather to opera than to orchestral work.

Rimsky-Korsakoff, 1844-1908

More famous in the direction of symphony is Alexander Glazounoff. His first was written at the age of sixteen, and up to the present he hse penned seven others, the eighth (op. 83) appearing a few years back. We find no titles to the symphonies of this composer; he is of a different order to the majority of Russian composers in that he works very largely on classical models and has been considerably influenced by Brahms. His harmony and orchestration are rich, and his power of

Glazounoff, 1865—

developing an idea very considerable. His fourth and sixth symphonies are the most frequently performed. A quotation from the former



will show that he sometimes exhibits the vein of melancholy which we have now learned to expect from Russian composers.

There are many other successful Russian composers of symphonies whom limits of space preclude from more than a mere mention, and the reader must be referred to Appendix A for these. The names of the more prominent may be given here:—

Borodine (1834-77).
Balakireff (1836-1910).
Arensky (1862-1906).
Scriabine (1872-1915).
Rachmaninoff (1873—).
Glière (1874—).

"Finlandia"

The richness of musical art has overflowed from Russia into both Finland and Poland. Of Finnish composers, Jean Sibelius (1865—) has won fame for much of his orchestral music, which includes two symphonies and the popular tone-poem "Finlandia." Of Polish birth, the celebrated pianist, Paderewski (1860—), numbers a symphony in B minor amongst his compositions.

CHAPTER XIV.

MODERN SYMPHONY COMPOSERS.

Smetana—Dvořák—Saint-Saëns—César Franck—Scandinavian composers — Modern Germany — Bruckner — Mahler — Sgambati—American composers—Modern orchestras.

SMETANA, the father of modern Bohemian music, appears nowadays to belong to a somewhat remote period of the art. Yet his ideas are very often post-symphonic and tend in the direction of programme music. His chief title to fame lies in opera: but a most striking work of his is the fine symphonic poem, "Mein Vaterland." This is in six sections, each of which forms a complete work in itself. These sections, a performance of individual numbers of which is fairly frequent, are entitled—

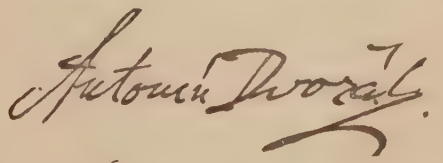
Smetana, 1824-1884

"Vysehrad."
"Vltava."
"Sarka."
"Aus Böhmen's Hain und Flur."
"Tabor."
"Blanik."

"New World" Symphony

Bohemia produced, however, a pupil and disciple of Smetana, Antonin Dvořák, who easily outstripped his master in both name and fame, and whose symphonies, more especially that entitled "From the New World," op. 95, have won great popularity. Of his five symphonies the two last are much played; that in G major, op. 88, contains much that is fresh and delightful, while the "New World" Symphony owes much of its charm to the many melodies of Indian origin which it includes. Dvořák gathered his material very largely from the American Indians, and, moreover, assimilated his own style so happily to that of the borrowed material, that this has become perhaps his most popular and esteemed work. Two extracts, one in quick, the other in slow time, must suffice to show the kind of melodic idiom on which this very delightful symphony is founded—

Dvořák, 1841-1904



With brief mention of Napravnik and Fibich, both symphonic composers, this list of Bohemian symphonists may close.

In France still lives the veteran composer, Saint-Saëns. With wonderful versatility he has given to the world music of every kind. His symphonies, three in number, have not attracted much attention, although the third, which contains parts for the organ and for pianoforte duet in addition to the usual orchestral instruments, has had a good many performances. More interest has been excited by his symphonic poems, all of which are frequently played. They are entitled—

Saint-Saëns, 1835—

"Rouet d'Omphale," op. 31.
"Phaéton," op. 39.
"Danse Macabre," op. 40.
"La Jeunesse d'Hercule," op. 50.

César Franck, a Belgian by birth, is ranked as a French composer by reason of his long residence in that country. His reputation has only grown very gradually, and his works are only now beginning to be appreciated at

César Franck, 1822-90

something like their proper value. His Symphony in D minor, written in 1899 at the close of his life, is proving its importance, and his symphonic poems, "Les Éolides" and "Les Djinns," are often to be heard.

Amongst other French composers of modern symphonic works may be mentioned—

Vincent d'Indy (1851—).
Gustav Charpentier (1860—).
Paul Dukas (1865—).

Scandinavian composers have not been idle. The name of Niels W. Gade has already been mentioned. Svensden, a Swede (1840-1911), Ole Olsen (1850—), and Christian Sinding (1856—), Norwegians, have done good work in the direction of symphony.

Very interesting are the works of modern German composers for the orchestra. Like men of other nationalities the Germans have largely succumbed to the influence of the programme basis for their work and its natural resultant, the symphonic poem. But there are still men working in Germany who believe that the symphony, as a form, presents possibilities, and who endeavour to carry on the work of their great classical forerunners.

Of these the oldest is Anton Bruckner. His nine

symphonies are little known in this country, though they are much played in Germany. He was a composer of very serious mien, whose work at one time was compared with that of Brahms. Opinions vary much as to the real merit of his music, but most acknowledge that he was very considerably under the influence of Wagner, and that there is much rich romanticism in his symphonies.

Bruckner, 1824-96

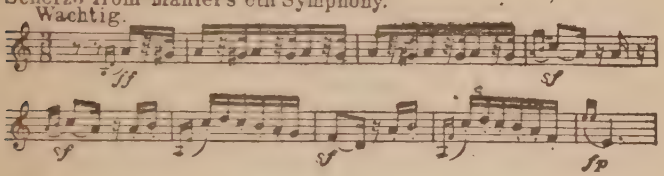
Passing over Ferdinand Hiller (1811-85), Robert Volkmann (1815-83), and Max Bruch (1838—), we come to a more interesting personality in Gustav Mahler (1860—), whose symphonies have created no small sensation. This is due to some extent to the somewhat abnormal length to which they run (the seventh takes seventy-five minutes in performance), and to the unusual employment of voices both in solo and chorus. (See Chapter XVII.) His nine or ten symphonies are colossal works, and excite much discussion as to their merits.[1] His themes are usually of great

[1] A considerable amount of information and much interesting comment on the Symphonies of Bruckner and Mahler may be read in Weingartner's "Symphony Writers since Beethoven." See Bibliography.

(Fritzsche) Max Bruch

length, but here is an eight-bar subject from one of his works.

Scherzo from Mahler's 6th Symphony.



Other Germans of fame in this connection are Felix Weingartner (1863—), Richard Strauss (1864—), and Max Reger (1873—). Strauss, although he wrote an early symphony, may be more properly considered as a composer of symphonic poems (see Chapter XV.).

Italian composers of the last fifty years have devoted far more attention to opera than to the symphony, or any other form of absolute music. Exceptions, and notable ones, are Giovanni Sgambati (1843-1914), an upholder of classic music in Italy, and Giuseppe Martucci (1856-1909), whose symphonies are fairly well known and much esteemed.

American composers have not come very much to the fore as symphonists. MacDowell (1861-1908) wrote little for the orchestra, and did not get beyond the symphonic poem. John Knowles Paine (1839-1906), George Whitfield Chadwick (1854—), and others who

have written symphonies have not had much success beyond the borders of their own country.

Modern Orchestras

The instruments employed by composers of modern symphonies are many and varied. All, however, take as the foundation of the orchestra the instruments of the "Classical Orchestra" of Beethoven. In addition to these, the tuba is now almost uniformly present as a bass to the trombones. The most important addition to the wood-wind instruments is the cor anglais, so effectively employed by Dvořák in his symphony "From the New World." The clarinet in D, used by Richard Strauss in his "Domestic Symphony," various forms of saxophones, and other occasionally introduced instruments are not yet regular constituents of the symphonic orchestra. Various percussion and special effects are now and then employed, such as the gong (or tam-tam) in Tchäikovsky's "Pathetic Symphony," the cymbals (Saint-Saëns, etc.), the xylophone, celesta, etc. The only really important additions to Beethoven's orchestra from the musical (as apart from the sensational) point of view are the cor anglais, the tuba, and the harp. The organ and the piano are also at times introduced into their scores by more recent symphonic composers. (See Appendix C.)

CHAPTER XV.

SYMPHONIC, OR TONE POEM.

A definition—How it differs from a symphony—Means employed—Liszt and Berlioz—Their followers—Russian composers—Strauss.

MENTION has already been made on several occasions of the symphonic poem. Its rise and development has been one of the most prominent features of present-day music. It may be described as a work for the orchestra, amorphous in form but of symphonic dimensions. Its particular characteristics are the depicting of a story or of a series of incidents suggested by the title of the piece.

It differs from the symphony, and from the closely allied concert overture, by its absence of form. We have already seen that a symphony is almost always cast into a regular form or shape, and though it may have a title, and at times a programme, this architectural design is pretty generally adhered to. The symphonic poem also *may* be cast into the recognized mould framed by the classic composers; but it is much more

How it differs from a Symphony

often without definite plan of construction; it is more usual for each work to attempt to illustrate the picture which the composer desires to conjure up before the mind of the hearer; the individual fancy and bias of the writer also has a pronounced effect upon the shape of the work.

The symphonic poem more often than not contains other elements which differentiate it from the symphony; much use is frequently made, for purposes of definite delineation, of the *leit motif;* the orchestration generally seeks to be of a picturesque, and is sometimes of an extravagant order; and "effects" (occasionally of an experimental nature) are frequent. It is usually in one long movement, or in a series of movements of different time and style but linked up by connecting bars, and played without break.

Liszt and Berlioz

The term was invented by Liszt, who has been called the "Father of the Symphonic Poem." It was applied by him to his twelve orchestral pieces which had a programme nature, which were ambiguous in form and in which the principle of the metamorphosis of themes was first seriously utilized. His chief works in this direction (Dante, Tasso, Orpheus, etc.) are better known than his symphonies and have more historical significance. Berlioz, although working much on the same lines, does not

use the term. His orchestral works which are not symphonies are usually concert overtures.

Of the older composers who have followed the lead of Liszt may be mentioned the Bohemian, Smetana, the titles of whose works have already been given. His disciple, Dvořák, also wrote many symphonic poems at the close of his career, but they have not equalled in importance or interest the symphonies and overtures in which he was so successful. Saint-Saëns' four examples have been mentioned in Chapter XIV.

Russian composers have to some extent adopted the term. Balakireff has given us "In Bohême," "Russia," and "Thamar"; Borodine, "Dans les steppes de l'Asie Centrale"; Glazounoff, "The Forest," "The Kremlin," "The Sea," "Stenka Rasine," etc.; Glinka's "Kamarinskaja" is well known, as is Noskowski's "La Steppe"; Tchäikovsky's "Fatum," "Manfred," "Francesca da Rimini," and "Voievoda" also belong to this class of composition. At this point it may be mentioned that it is a little hard to tell sometimes whether an orchestral work, unless specifically entitled by its composer, should be designated as a symphonic poem, a tone poem, a concert overture, a fantasia, or a rhapsody.

Russian Composers

The more modern symphonic poem owes its existence mainly to Richard Strauss. His series of works

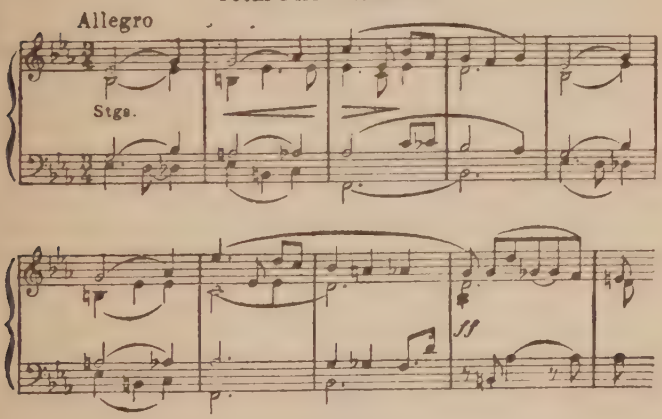
in this form, together with his operas, constitute his chief title to fame, and have made his name now almost a household word. The world has not been slow to appreciate the beauty, or to recognize to some extent the extravagance of these works, and they have been played latterly in this country untii they rank almost as familiarly as the symphonies of Beethoven. They are very frequently extremely free in their harmonies, complex in texture, and surprisingly clever in their orchestration. The earlier ones, such as "Don Juan," "Death and Transfiguration," and "Till Eulenspiegel," have met with more acceptance than such recondite examples as "Thus spake Zarathrustra," "Don Quixote," and the "Domestic Symphony."

Strauss

The influence of Strauss has been widely felt. Most composers of the younger generation turn to the composition of symphonic poems rather than to that of symphonies. The greater freedom of form, the stimulus of the "story," and the romantic nature of the whole, make it very attractive. Debussy with his "L'Après-midi," "Fêtes," etc., Scriabine's "Divine Poem," many of the works of the young composers of our own and other countries, are monuments to this influence. The very name of such composers is legion; for the most part their work is too near our own day to judge of

its value or of its possible importance. Their methods of expression are to a large extent novel, and to a still larger disconcerting. But, speaking broadly, the symphonic poem, though interesting, can never attain the position which the symphony holds. In striving to express definite ideas, to carry out a suggestive programme, there is that great loss of dignity which the symphony, of all musical forms, has striven most to keep. But a discussion of this point must be relegated to our next chapter, and one extract from one of the most modern examples, Scriabine's "Divine Poem," must suffice to show the kind of music contained in so many of these recent works.

From First movement.



CHAPTER XVI.

FUTURE OF THE SYMPHONY.

Is there a future?—Wagner's views—These views criticized—An imaginary picture—What we should miss—The symphonic poem—Its appeal—What of the future?—An answer.

THERE are some who believe that the symphony has no future; that, as a form, it has been exploited to its fullest capacity, and that, in common with the fugue and the sonata, its tale of greatness is already told, modern works being but a feeble and pale reflection of an erstwhile glory.

Nor is this idea one of the present day only; no less a person than Richard Wagner affirmed that the right of composing symphonies was abolished by Beethoven's Ninth. His words are: "The last symphony is the redemption of music from her own peculiar element and her incorporation in the universal art. It is the human gospel of the art of the future. Beyond it no progress is possible; for upon it there can follow only the perfect art-work of the future, the universal drama, to which Beethoven

Wagner's Views

has forged for us the key." That Beethoven himself did not conform to this opinion is proved by the fact that he himself began sketches for a tenth symphony, which unfortunately did not materialize.

In spite of Wagner's dictum, composers subsequent to Beethoven have continued to write symphonies. It is almost inconceivable, this idea that no progress is possible; such a wondrous magician with the orchestra as Wagner must himself have realized, had he not been so busily engaged in attempting to prove the unprovable, that the wonderful advance in perfection of orchestral instruments, and the consequent progress in orchestration, would cause earlier symphonies (even those of Beethoven himself) to sound old-fashioned and comparatively thin. Doubtless his mind was centred more on the music than on the method of presenting it; upon the serene glory of the rich musical thoughts rather than upon the inefficiency (to modern minds) of their representation. Even then, however, Wagner could hardly have believed that the coming generations would not find beauty in works of symphonic form subsequent to the Beethoven period.

Let us try to imagine a series of orchestral concerts in the present day which should include no symphonies after Beethoven's. We should hear far more of the work of Haydn and Mozart than we do, which would

perhaps be as well; Beethoven would, I suppose, be played at every concert, and for occasional variety we might have some Carl Philip Emmanuel Bach, which would be interesting now and again, and a work by some one like Wranitzky or Gossec (which Heaven forbid!). Side by side with this we should have the most modern orchestral tone-poems and rhapsodies, which by their fulness of orchestration, their complex modernity, and their utter differences of style, would cause the older works to sound really more threadbare and jejune than they should.

An Imaginary Picture

And what should we miss? First of all the symphonies of Mendelssohn, Schumann, and Raff. Perhaps we could get along without these, although many would regret the sparkling "Italian" Symphony. Then the glorious works of Brahms, which are becoming more and more precious to concert goers; every re-hearing of these confirms the feeling that they are master-works, fit to stand side by side with the works of even the great Bonn composer. Next would go all the productions of the Russian composers, with their very marked individuality, their wonderfully picturesque orchestration, and their novel outlook. These works may not perhaps rank on a par with the really great symphonies, but they meet our needs of the day, and

as yet we cannot spare them. Finally, we should miss every sincere and noble effort in absolute music for the orchestra alone; for it must be admitted that, however attractive the modern forms of orchestral suite, symphonic tone poem, and so forth may be, your really serious composer, when he wishes to put before the world his highest and best thoughts, still turns to the symphony.

And here it will be as well perhaps to state in what ways the symphony is superior to the symphonic poem. In the first place, the fact that it has a definite and pre-determined shape, or form, is a distinct advantage; the listener, if intelligent, knows what to expect; he is not constantly disturbed by unexpected and partly incomprehensible changes of mood. He listens to the music *as* music, without having to read into it extraneous ideas; it appeals to him by its own merits, and does not depend upon meretricious influences. This leads us to "secondly"—which is, that music is never on quite so high a plane when depicting, or striving to depict, external objects, incidents, or occurrences, as when it is merely concerned with an expression of the beautiful; it may gain in picturesqueness, it may perhaps rivet the attention more, it may indulge in the eccentric and the *bizarre;* but it lacks the great dignity which we

Symphonic Poem

find in the best forms of absolute music; its appeal to the imagination is direct rather than by suggestion, and it lays itself open to abuse. Thirdly, the music of the symphonic poem tends, in following a story, to lose its individuality; it approximates, in the best examples, more to the music of the stage, and in the worst, more to the music of the cinema! But it rarely remains on a consistently high level throughout, although such beautiful examples as Strauss' "Death and Transfiguration" may well rank with the best pages of musical literature.

Its Appeal

And yet, of late years, the appeal of the symphonic poem has been greater, both to composers and to audiences, than has that of symphony. Doubtless there are many who feel themselves incompetent to pit their strength against that of Beethoven and other great symphonists, and yet know that they have something to say; many also find a more ready means of self-expression in the vivid opportunities offered by title and programme; many are more successful in the "single-movement" form than in the lengthy symphony, with its diversity of movement which yet demands such unity of purpose. And practical and mundane as such a suggestion must be, many again feel that a symphonic poem, on a story that may appeal to the public, will obtain much more readily both a

performance and a publication than would a symphony, which would probably lie dusty and neglected on a shelf for years. But whatever the considerations, composers certainly to-day lean much more readily in the direction of tone poem than of symphony; such composers as Glazounoff and Elgar are notable exceptions.

What of the Future?

What then of the future? Is the symphony a form that is used up? Will audiences in a hundred years time feel, in listening to a symphony, that they have been enjoying something archaic, as we do to-day when we listen to a sixteenth-century madrigal, or to a motet of Palestrina? Will they feel that the old is better than the new, even as we feel in hearing a Bach fugue after one of the more modern examples of fugal construction? Or will another great composer of symphonies arise, one who will compare with the greatest of bygone days?

This question is not easy to answer. Weingartner draws an imaginary picture of the future symphony composer, and shows what manner of man he must be. The task is no slight one, but there is not any reason to despair of its being undertaken. It is inconceivable that this magnificent form should not be pursued in the future, and some day the great man will arise. But for the time being the word is *patience*. How rapid was the development of the symphony from

the early examples of Haydn to the ripe productions of Beethoven and Schubert! Progress was too rapid to be maintained, and it was quite a considerable time before Brahms appeared upon the scene. Now again we seem to be going through a period of interregnum, and probably it will last longer than did the earlier one. The day may never come, but if it does it will be a Titan that it will bring with it.

CHAPTER XVII.

CURIOSITIES AND EXPERIMENTS IN SYMPHONY.

Haydn—"Farewell" Symphony—Beethoven's "Choral"—Voices as symphonic forces—"Battle" Symphony—Schubert's "Unfinished"—Spohr—The "Earthly and the Divine"—"Historic" Symphony—"Le Désert"—Other experiments—Conclusion.

EXPERIMENTS in symphony were soon introduced after the form was once established. Among the earliest of interest are one or two of Haydn's, although nowadays we should not consider such things very startling. The "Surprise" Symphony is so called from the fact that in the slow movement a very soft passage for the strings is followed by a *fortissimo* for the full orchestra. "There all the women will scream," said Haydn. This was a device which Beethoven employed very frequently, and to which we are now accustomed. Although at times startling, it is not nearly so distressing as its converse, a very sudden *pianissimo* after a loud passage, when it is occasionally discovered that the unwary are in the

Haydn

midst of a vigorous conversation, or are possibly indulging in a somewhat strident sleep!

THE "SURPRISE" SYMPHONY.

Greater interest attaches to Haydn's "Farewell" Symphony, because of its biographical nature. Haydn

Haydn's Hint

and his orchestral players in the service of Prince Nicolaus were being kept on duty at Esterház much longer than they liked, being anxious to return to their homes and families. The composer therefore gave his Prince a strong hint; during the last movement of the sym-

"Farewell" Symphony

"FAREWELL."

phony the players stop playing, get up and go out, until only two violins are left. It is satisfactory to know that the Prince took the hint and raised his Court. This symphony, with its amusing finish, is a

great favourite at some of our seaside places and spas, where the lighter works of the great composers find a footing denied to their more serious achievements.

"Toy" Symphonies

When at Esterház, Haydn played a very delightful practical joke on his musicians; he brought back with him from a country fair a collection of toys, which included a "cuckoo," a "trumpet," a "drum," a "whistle," a "triangle," and a "quail." For this combination he wrote a symphony in three movements, adding also two violin parts and a double bass to his score. We are told that the performers laughed so much that they could not keep their time. This *jeu d'esprit* has become very popular at school and other performances, as has a similar work by Romberg, which includes much the same instruments, as well as a rattle and a bell (to say nothing of a part for pianoforte duet!). The last movement of Haydn's is extremely humorous in effect; it is played three times, each time faster than before, and ends with a scurrying *presto*.

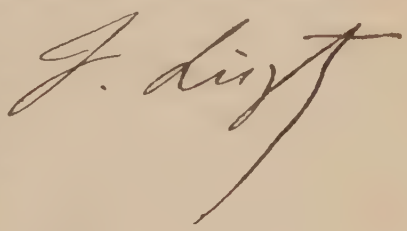
Beethoven's "Choral"

To include voices in the performance of a symphony was an innovation for which we have to thank Beethoven. The composer had already tried it in his Fantasia for pianoforte, orchestra and chorus, op. 80, before employing it in his great "Choral" Symphony (see Chapter VII.).

Since his day the experiment has been tried over and over again, but with more persistence by modern than by the better-known composers.

In this connection one or two important names may be mentioned. Liszt and Berlioz frequently include choruses in their symphonic works; in his second symphony Mahler introduces the novelty of a solo song[1] in addition to parts for a boys' choir and a three-part choir of female voices. In one of his latest symphonies, "The Song of Earth," there are solos for tenor and contralto. The natural corollary to the employment of the chorus in symphony is the omission of the orchestra altogether —an experiment which has been made by Granville Bantock; this composer, in *Atalanta in Calydon*, writes for a choir of twenty parts, and has endeavoured to provide by different groupings of his choral forces the same kind of variety of tone colouring and contrast which is obtained from the different departments of the

Voices as Symphonic Forces



[1] With Arnold Schönberg we find the solo voice admitted into the hitherto pure and classic realm of the string quartett.

orchestra. This work, and a successor which has recently appeared, is certainly revolutionary in idea, though its success appears doubtful.

To return to Beethoven. We have already noticed the tendency to description in the "Pastoral" Symphony. Much more leaning towards programme music is indicated in the same composer's "Battle" Symphony (*not* one of the "immortal nine," nor a very great work). The composer himself spoke of it as a piece of tomfoolery, although Niecks classes it as "important among battle pieces." In this work "Rule Britannia" stands for the English forces, and "Malbrough s'en va-t-en guerre" for the French. The battle itself is noisily indicated, the defeat of the French represented by their theme being played in the minor, and at the end comes general jubilation, with much "God save the King." This experiment is not highly to be commended, even though perpetrated by Beethoven. It has led to awful pianoforte pieces, such as the "Battle of Prague," and to vulgar orchestral effusions, of which Tchäikovsky's "1812" Overture is a type.

"Battle" Symphony

The conventionality as to the number of movements and their order in a symphony, which had grown into quite an accepted condition of things by the time of Haydn, was disturbed, no doubt quite without pre-

meditation, by Schubert, who left his most exquisite orchestral work "unfinished." He probably knew nothing of the precedent set in the late pianoforte sonatas of Beethoven, and some accident alone prevented the completion of his work. The older convention still largely obtains as to number of movements (more's the pity, for fourth movements are usually poor), but their disposition has been considerably varied by later composers, as by Tchäikovsky in leaving the slow movement of his "Pathetic" Symphony to the end.

Schubert's "Unfinished"

To Spohr may be attributed the real "programme" symphony, his great work, "The Consecration of Sound," dating from 1832, a date at which no previous attempts of importance in the construction of a symphony with a definite programme basis had been made.[1] Spohr directed that the poem which the work illustrated must be distributed

Spohr

[1] Of course, a mere title for a work is not enough to justify it as a piece of programme music. Were this the case, the Dittersdorf symphonies might be classed as programme symphonies, and Beethoven's "Pastoral" and other works might fall into the same category. What is here said of Spohr finds its justification in the fact that his symphonies are definitely based on a programme of events of which the music seeks to give an illustration, and this not merely as a piece of occasional realism but as a definite whole.

to the audience, or else recited aloud before the playing of the music. This instruction should apply to all programme music, which loses much of its meaning unless the poetic idea on which it is based is grasped beforehand.

With his symphony for two orchestras, "The Earthly and the Divine in Human Life," Spohr made yet another innovation. Eleven solo stringed instruments represent the Divine, while the ordinary full orchestra stands for the Earthly; each of the three movements has its definite title—"Childhood," "The Age of Passions," "Triumph of the Divine."

"Historic" Symphony

In the "Historic" Symphony Spohr writes the first movement in the style of music of the period of Bach and Handel (dated 1720); the second, period of Haydn and Mozart (1780); the third, period of Beethoven (1810); and the fourth, period of his own day (1840). Yet another symphony of Spohr's, called "The Seasons," reflects the moods of and transitions between Spring, Summer, Autumn, and Winter.

"Le Désert"

Although not strictly a symphony, Félicien David's symphonic ode, "Le Désert," shows a further device—that of connecting the various instrumental and vocal movements by recited (*i.e.*, spoken) words; the speaking of words *through* the

music (melodrama) is a more familiar form of a similar idea.

In recent times composers have tried many innovations. Josef Holbrooke's "Illuminated" Symphony is one of these. The music, which is both orchestral and vocal, is based upon French's poem, "Apollo and the Seaman." But chorus and orchestra are hidden behind a large screen, upon which is displayed a series of pictures which thus illustrate the ideas conjured up by the orchestra or conveyed by the sung words. Here nothing is left to the imagination, both eye and ear are provided for. From this it is but a step to another innovation with which we are threatened—the irradiation of our concert halls by colour combinations which are to reflect the various instrumental combinations which are taking place; the eye is to be appealed to in exactly the same manner as is the ear. The ingenuity of man will continue to invent things of this kind, though how far human nature will tolerate such experiments remains to be seen.

Other Experiments

When all is said and done, however, we still realize that it is the *music* to which we must always return. Freakish tricks may please us for a time, our imaginations may be kindled, our sensations may be pandered to, all sorts of voluptuous

Conclusion

attacks on eye and ear may be made; but in the end it is the pure, unsullied beauty of the music itself which appeals: music, without adventitious aid; music standing firmly on its own feet, appealing to our senses by its indefinable charm; to our brains by its logic, its perfection of construction, its clearness of outline. There is always room for experiment, there is always some one who will be attracted by a curiosity; but, for stuff that will endure, we must seek that truthful and noble outpouring of spirit that characterizes the finest music. Was it not Beethoven, after all, who said "From the heart this music has sprung, and to the heart it shall penetrate"?

Appendices.

A.—Chronological List of the more important Composers of Symphonies.

B.—Glossary of Terms.

C.—Lists of Instruments employed in Symphonies of Different Periods.

D.—Symphonies with Definite Titles grouped under Alphabetical List of Composers' Names.

E.—Bibliography.

Appendix A.

Chronological List of the more important Composers of Symphonies.

1517. **Hubert Waelrant** (Brabant), 1517-95. A distinguished contrapuntal composer, whose "Symphonia Angelica" appeared in 1585. They are for voices only.

15—. **Jacopo Peri.** He was the originator of opera, as we understand the term. In his *Euridice* (1600) appears a little Zinfonia for three flutes.

1567. **Claudio Monteverde** (Cremona), 1567-1643. A powerful personality in developing the resources of the orchestra, and of the methods of writing for instruments. The preludes to some of his operas had influence upon the overture, which eventually expanded into the symphony.

1585. **Heinrich Schütz** (Köstritz), 1585-1672. A famous church composer who wrote a number of Symphoniæ Sacræ (published by Breitkopf & Härtel).

1587. **Samuel Scheidt** (Halle-on-Salle), 1587-1654. A German church composer whose works include seventy "Symphonien auf Concert-Manier."

1633. **Jean Batiste Lully** (Florence), 1633-87. Became famous for his works in the direction of opera, and his success in Paris. He invented a form of overture which was much in favour and was afterwards employed by Handel.

1658. **Henry Purcell** (London), 1658-95. This English composer did remarkable work in many directions, chiefly in church music and in opera. His "Laudate Ceciliam" (1683) contains a symphony, a *maestoso* in G major in three-two time.

1659. **Alessandro Scarlatti** (Trapani), 1659-1725. This famous opera composer used the orchestra boldly, and very frequently wrote *ritornelli* in his arias, etc. His "Twelve Symphonies for Small Orchestra" appeared in 1715.

1685. **Johann Sebastian Bach** (Eisenach), 1685-1750. His mighty list of works includes a Symphony in F; as a rule his orchestral works were termed concertos or suites.

1685. **George Frederick Handel** (Halle), 1685-1759. Like his great compatriot, Bach, Handel's orchestral movements, though many, are rarely described by the name symphony. The short "Pastoral" Symphony in the *Messiah* is, of course, known to all.

1686. **Niccola Antonio Porpora** (Naples), 1686-1766, employed the term "chamber symphonies" for his six works for two violins, 'cello, and continuo.

1690. **Guiseppe Valentini** (Florence), 1690-1735. This Italian violinist (whose birth is sometimes given as 1680) was an early composer of symphonies; his op. 1 is a set of Twelve "Sinfonie *a* 3" (*i.e.*, in three parts, and not for full orchestra).

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1693. **Christoph Fôrster** (Thuringia), 1693-1745. His three hundred works include symphonies.

1698. **Johann Graun** (Wahrenbrück), 1698-1771. Less famous than his brother, who wrote the famous "Der Tod Jesu," but the composer of some forty symphonies.

1699. **Christoph Schrôter** (Hohenstein), 1699-1782. A famous Saxon organist, one of the claimants to the invention of the pianoforte. He wrote sonatas and symphonies.

1705. **Giovanni B. Sammartini** (Milan), 1705-75. His first symphony was produced in 1734, and twenty-three others followed; he has been called "the precursor of Haydn in symphonie and chamber music."

1706. **Baldassare Galuppi** (Burano), 1706-85. An instrumental composer whose works, according to Burney, had more influence on English music than those of any other composer.

1711. **Charles H. Blainville** (Tours), 1711-69. Wrote a symphony in the Phrygian (or Me) mode, which received the commendation of Rousseau.

1711. **Ignaz Holzbauer** (Vienna), 1711-83. His works, which include no fewer than one hundred and ninety-six symphonies, were warmly praised by Mozart.

1714. **Carl Philipp Emmanuel Bach** (Weimar), 1714-88. The third son of the great J. S. Bach. His symphonies are quite important as bearing upon the work of Haydn and Mozart.

1714. **Christopher Willibald Gluck** (Weidenwang), 1714-87. His influence upon the operatic overture was great; he strove to give, in the music of the overture, a foreshadowing of the emotional purport of the opera.

1715. **G. C. Wagenseil** (Vienna), 1715-77. A favourite composer of his day for the clavier. His works include divertimenti and symphonies.

1717. **J. K. Stamitz** (Deutsch-Brod), 1717-61. An early and important composer of symphonies, favourably mentioned by Burney. A thematic catalogue of his forty-five symphonies exists.

1719. **Leopold Mozart** (Augsburg), 1719-87. The father of the great composer, and himself the writer of important musical works, including symphonies.

1724. **C. G. Tōschi** (Munich), 1724-88. A prolific composer whose "symphonies were favourites in Paris before Haydn's advent." His dates are also given as 1745-1800.

1724. **Pierre van Malder** (Brussels), 1724-68. Wrote eighteen symphonies.

1725. **Karl Frederick Abel** (Coethen), 1725-87. One of those symphony composers who influenced Haydn in the matter of "form."

1727. **Joh. Wilhelm Hertel** (Eisenach), 1727-89. Concertmeister to the Duke of Mecklenburg-Schwerin. He wrote oratorios, sonatas, and twelve symphonies.

1730. **Franz Beck** (Mannheim), 1730-1809. A violinist who wrote some symphonies.

1730. **Ignaz von Beecke**, 1730-1803. A friend of Gluck and Mozart, who wrote an oratorio, some operas and symphonies.

1731. **Christian Cannabich** (Mannheim), 1731-98. A popular composer of ballets, operas, and symphonies. Mozart praised him highly as a conductor.

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17—. **Friedrich Schwindl**, 17—-1786. His symphonies were very popular in London and on the Continent about 1770.

1732. **J. C. Friedrich Bach** (Leipsic), 1732-95. Ninth son of J. S. Bach, whose cantatas and symphonies enjoyed some measure of success.

1732. **Joseph Haydn** (Rohrau), 1732-1809, "The Father of the Symphony." His many (one hundred and fifty-seven) symphonies are not of equal importance, but in the last ones he worked with a very sure hand and his efforts resulted in the firm establishment of the symphony as an art form. The total number of his symphonies is variously given, some of them not being distinguishable from overtures.

1734. **F. J. Gossec** (Vergnies), 1734-1829. Wrote twenty-seven symphonies (mostly for Paris); the first of these, published in 1754, antedated the earliest of Haydn's by five years.

1737. **J. Michael Haydn** (Rohrau), 1737-1806. Younger brother of Joseph Haydn; he wrote much music, including about thirty symphonies.

1737. **Joseph Mysliweczek** (near Prague), 1737-81. Wrote symphonies, operas, and oratorios. Mozart speaks well of his sonatas.

1738. **Franz Weiss** (Mühlhausen), 1738-95. This composer of six symphonies was a member of the private band of George III.

1739. **K. D. von Dittersdorf** (Vienna), 1739-99. One of the earliest to compose symphonies upon a programme basis or with a definite title. (See Appendix D.)

1739. **J. B. Wanhal** (Neu-Nechanitz), 1739-1813. This Bohemian wrote symphonies which were popular in their day. No less than one hundred are given in the *Dictionary of Bohemian Musicians*. Burney speaks of them as "spirited, natural, and unaffected."

1741. **J. G. Naumann** (Blasewitz), 1741-1801. Wrote many operas and symphonies.

1741. **Giovanni Paisiello** (Taranto), 1741-1816. A famous composer of opera, who devoted most of his life to that form of the art. He also found time to write twelve symphonies.

1741. **W. Pichell** (Vienna), 1741-1805. Left a mass of music, including eighty-eight symphonies.

1741. **A. E. M. Grétry** (Liége), 1741-1813. His harmonies used to be spoken of disparagingly, and the remark was made "that one could draw a coach and four between the bass and the first fiddle." He was a very capable opera composer, however, and gave to the world also some six symphonies.

1743. **Luigi Boccherini** (Lucca), 1743-1805. A most prolific composer of chamber music. He also wrote twenty symphonies.

1745. **J. P. Salomon** (Bonn), 1745-1815. Famous for his connection with Haydn, who wrote the twelve symphonies called the "Salomon" set for the London concerts of the Bonn violinist.

1746. **Karl Stamitz** (Mannheim), 1746-1801. A son of Johann Stamitz; his works include nine symphonies.

1746. **Giovanni G. Cambini** (Leghorn), 1746-1825. A prolific composer of symphonies which, however, were of little value or importance.

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1749. **Domenico Cimarosa** (Aversa), 1749-1801. One of the most noted of early composers of opera. His works include seven symphonies.

1749. **Abbé Vogler, The** (Würzburg), 1749-1814. A distinguished organist and theorist. His Symphony in C, one of his best works, was performed by Mendelssohn on two occasions at the Gewandhaus at Leipsic.

1750. **Franz Anton Roessler** (or Rosetti), 1750-92. Wrote a great imitative symphony entitled "Calypso et Télémaque," and another called "La Chute de Phaéton." One of the many composers, about this period, of "hunting" symphonies.

1750. **Antonio Salieri** (Legnago), 1750-1825, was a well-known composer of opera after the manner of Gluck. He also experimented in symphony.

1750. **Abbé Sterkel** (Würzburg), 1750-1817. A very productive composer, whose ten symphonies were popular in their day.

1751. **Karl J. Birnbach** (Silesia), 1751-1805. A prolific writer; ten symphonies are accredited to him.

1752. **Muzio Clementi** (Rome), 1752-1832. Celebrated for his books of studies for the pianoforte; he composed symphonies and overtures.

1752. **Justin Heinrich Knecht** (Biberach), 1752-1817. Wrote a number of symphonies with titles; the most interesting of these, "Portrait musical de la Nature," has a programme corresponding almost entirely with that of Beethoven's "Pastoral" Symphony.

1752. **L. A. Kozeluch** (Wellwarn), 1752-1814. Succeeded Mozart as Court composer. He wrote a great number of works, including thirty symphonies.

1752. **Johann F. Reichardt** (Königsberg), 1752-1814. Was Capellmeister to Frederick the Great, and was one of the earliest to employ analytical programmes. He wrote seven symphonies, besides numerous operas and other works.

1753. **Gaetano Brunetti** (Pisa), 1753-1808. Was a Court musician to Charles IV. of Spain; he wrote thirty-seven symphonies.

1754. **Pater Sixtus Bachmann** (Bavaria), 1754-1818. An organist who had, at the age of ten, a contest with Mozart; he afterwards became a monk. Amongst his works are some symphonies.

1754. **Peter von Winter** (Mannheim), 1754-1825. A well-known composer of operas, many of them highly extolled in their day. Like his forty operas, his nine symphonies are now forgotten.

1756. **Wolfgang Amadeus Mozart** (Salzburg), 1756-91. One of the most supreme masters of symphony. His last three examples remain models of purity of style and elegance of symmetry.

1756. **August F. K. Kollmann** (Hanover), 1756-1829. The composer of a programme symphony, "The Shipwreck."

1756. **Paul Wranitzky** (Moravia), 1756-1808. One of Haydn's violinists at Esterház; composer of chamber music and of twenty-seven symphonies.

1757. **Ignaz Joseph Pleyel** (Rupertsthal), 1757-1831. As a boy he studied with Haydn, and later was the founder of the Pleyel pianoforte factory. His numerous compositions include twenty-nine symphonies.

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1760. **Maria Luigi C. Z. S. Cherubini** (Florence), 1760-1842. Best known now by his book on counterpoint, and sometimes remembered by his operas. He wrote a few symphonies.

1760. **Franz Krommer** (Kamenitz), 1760-1831. A violinist conductor and composer of symphonies, quartets, etc.

1760. **F. C. Neubauer** (Horzin), 1760-95. Wrote twelve symphonies.

1763. **Adalbert Gyrowetz** (Bohemia), 1763-1850. A friend of Mozart; he wrote thirty operas, forty ballets, and sixty symphonies.

1763. **Gottlob Bachmann** (Saxony), 1763-1840. Composer of opera and symphony.

1763. **Franz Danzi** (Mannheim), 1763-1826. A singing teacher who penned symphonies.

1765. **J. B. Breval**, 1765-1825. A French 'cellist who wrote eight symphonies.

1766. **Francisco Basili**, 1766-1850. An Italian composer of opera, oratorio, and symphony.

1766. **Anton Eberl** (Vienna), 1766-1807. A friend of Gluck and of Mozart; is remembered by his operas and symphonies. On one occasion his Symphony in E flat appears to have been placed in the same programme as Beethoven's "Eroica," and was criticized more favourably than that masterpiece!

1767. **Andreas Romberg** (Vienna), 1767-1821. A well-known composer, long remembered by his setting of Schiller's "Lay of the Bell." His six symphonies are forgotten, but the popularity of his "Toy" Symphony quite equals that of Haydn's.

1769. **Joseph Xaver Elsner** (Grottkau), 1769-1854. One of the teachers of Chopin, and a popular composer of Polish operas, besides many symphonies and other works.

1770. **Ludwig von Beethoven** (Bonn), 1770-1827.

1770. **Anton Joseph Reicha** (Prague), 1770-1836. A famous Bohemian theorist and friend of Beethoven; his symphonies exhibit interesting experiments in their harmonies.

1772. **Christian G. A. Bergt** (Saxony), 1772-1837. Composer of popular *Lieder* as well as symphonies and sacred music.

1774. **Johann W. Tomaschek** (Bohemia), 1774-1850. A composer whose works influenced Schumann; he wrote one symphony.

1776. **Ignaz Seyfried** (Vienna), 1776-1841. An industrious pupil of Mozart's, who wrote numerous oratorios, operas, and symphonies.

1778. **Franz Weiss** (Vienna), 1778-1830, who wrote symphonies and other works, was the viola player in the famous "Schuppanzigh" quartett which first performed Beethoven's string quartetts under that master's direction.

1779. **Stefano Pavesi** (Casaletto Vaprio), 1779-1850. Italian composer of opera and symphony.

1782. **Joseph von Blumenthal** (Brussels), 1782-1850. A violinist, and pupil of the Abbé Vogler; wrote some symphonic works.

1784. **Francois J. Fétis** (Mons), 1784-1871. A famous theoretician, was also a prolific composer. His works include symphonies and overtures.

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1784. **George Onslow** (Clermont-Ferrand), 1784-1852. Devoted most of his life to chamber music; he wrote four symphonies, one of them being penned for the Philharmonic Society of London upon his election as a member.

1784. **Ferdinand Ries** (Bonn), 1784-1838. The biographer of Beethoven; wrote six symphonies.

1784. **Louis Spohr** (Brunswick), 1784-1859. One of the most interesting of all who wrote symphonies, but one whom the world very largely forgets to-day.

1786. **J. C. F. Schneider** (Saxony), 1786-1853. A prolific composer; he is accredited with twenty-three symphonies.

1786. **Carl Maria von Weber** (Eutin), 1786-1826. A genius as regards opera, but his early symphonies are of little account.

1788. **Johann F. Berwald** (Stockholm), 1788-1861. Was a precocious violinist, who wrote a symphony at the age of nine!

1789. **Ramon Carnicer** (Catalonia), 1789-1855. A Spanish composer of national opera and of symphony.

1789. **Friedrich Ernst Fesca** (Magdeburg), 1789-1826. A clever composer, whose symphonies, however, fail by reason of their poor orchestration.

1794. **Anselm Hüttenbrenner** (Graz), 1794-1868. Composer of operas, symphonies, and songs. Beethoven died in his arms.

1795. **J. B. Birnbach** (Breslau), 1795-1879. Is famous for his gifted pupil Nicolai; he wrote two symphonies and much other music.

1796. **Franz Berwald** (Stockholm), 1796-1868. The director of the Stockholm Conservatoire; wrote symphonies and an opera.

1797. **Franz Schubert** (Vienna), 1797-1828. His "Unfinished" Symphony is perhaps more frequently played than any other in concerts of repute. Beethoven's "C minor" runs it very close in popularity.

1798. **K. G. Reissiger** (Belzig), 1798-1859. Wrote easily and much, but his music, although very popular for a time, had no enduring merit; his mass of compositions includes one symphony.

1801. **John L. Ellerton** (Chester), 1801-73. An early composer of English nationality to write symphonies of any importance; his five examples include a "Forest" symphony.

1801. **Joseph Janssens** (Antwerp), 1801-35. One of the earliest Belgian composers to cultivate programme music, as he did in his symphony "Le Lever du Soleil."

1801. **Johann W. Kalliwoda** (Prague), 1801-66. His many compositions include six symphonies.

1802. **John Barnett** (Bedford), 1802-90. Well known as the composer of the opera, "The Mountain Sylph"; wrote a symphony, which has remained in manuscript.

1802. **W. B. Molique** (Nuremberg), 1802-69. A good though not outstanding all-round composer; one symphony stands to his name.

1803. **Alfred J. Becher** (Manchester), 1803-40, who wrote one symphony, was shot as a revolutionary.

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1803. **Hector L. Berlioz** (Grenoble), 1803-69, the "father of modern orchestration," is important as a programme symphonist.

1803. **Franz Lachner** (Munich), 1803-90. At one time held a very honoured position amongst German musicians; one of his symphonies (of which there are eight) received high praise from Schumann.

1804. **Sir Julius Benedict** (Stuttgart), 1804-85. A prolific composer of opera; wrote also concertos and symphonies. His long residence in this country caused him to rank as an English composer.

1804. **Heinrich L. E. Dorn** (Königsberg), 1804-92. One of the many opponents of Wagner; wrote a symphony.

1806. **J. F. Kittl** (Bohemia), 1806-68. Was a director of the Conservatoire of Prague. He wrote much music, including some symphonies.

1807. **Jan van Boom** (Utrecht), 1807-72. A distinguished pianist who wrote mostly for his own instrument, but who also penned operas and symphonies.

1808. **Sir Michael Costa** (Naples), 1808-84. Wrote three symphonies; his work, which was mainly done in England, was chiefly as a conductor, in which *rôle* he attained to considerable fame.

1809. **Felix Mendelssohn Bartholdy** (Hamburg), 1809-47. His "Italian" and "Scotch" symphonies are very frequently heard.

1809. **Adolf F. Hesse** (Breslau), 1809-63. For many years director of the Breslau Symphony Concerts, for which he wrote some works.

1810. **Norbert Burgmüller** (Dusseldorf), 1810-36. A pupil of Spohr, who died at an early age; his two symphonies and other works showed great promise.

1810. **Félicien David** (Vaucluse), 1810-76. Is famous in the history of symphony by virtue of his very interesting symphonic ode, "Le Désert," which is, however, more of a cantata than a symphony proper. He also wrote fine operas.

1810. **Ferdinand David** (Hamburg), 1810-73. A famous violinist, whose advice Mendelssohn took in the writing of his well-known violin concerto. David composed symphonies, but is best remembered by his much used "Violin School."

1810. **Robert Schumann** (Zwickau), 1810-56. His symphonies contain glorious thoughts, but their orchestration is not always very effective.

1811. **Konstantin J. Becker** (Freiburg), 1811-59. Was a Saxon composer of symphony.

1811. **Ferdinand Hiller** (Frankfort), 1811-85. Wrote three symphonies, one being entitled "Spring must come at last."

1811. **Franz Liszt** (Raiding), 1811-86. The master pianist; composed some interesting symphonies; he is accredited with the invention of the "symphonic poem," and left many fine examples of such works, which still find a hearing in our concert-rooms.

1811. **Vincenz Lachner** (Rain), 1811-93. Though less famous as a symphony composer than his brother Ignaz, yet did good work. He conducted a season of German opera in London in 1842.

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1811. **K. G. W. Taubert** (Berlin), 1811-91. Wrote operas, symphonies, and chamber music.

1812. **Jos. K. Boers,** 1812-96. Is one of the few Dutch composers of symphony.

1812. **Hermann Hirschbach** (Berlin), 1812-88. A notable *on* as well as *of* music; Schumann expected much from him. He wrote fourteen symphonies, and in a preface to two of them (op. 46 and 47) he writes interestingly as to the motives which induced and which influenced his compositions.

1812. **J. Reitz** (Berlin), 1812-77. A great editor of Mozart's and Beethoven's symphonies; himself wrote three examples.

1812. **C. G. P. Grädener** (Rostock), 1812-83. Spent most of his life in Hamburg. He wrote two symphonies.

1813. **Sir G. A. Macfarren** (London), 1813-87. A man who led a busy life and composed much, more especially opera and cantata. His symphonies are good examples of their kind.

1813. **Richard Wagner** (Leipsic), 1813-83. This great master of music drama wrote a symphony in C major at the age of nineteen, confessedly on the model of Mozart and Beethoven; it was played in 1833 at the Gewandhaus, and then the score was "forced" upon Mendelssohn, who apparently mislaid it. As long after that date as 1872 a set of parts was discovered, and in 1882 Wagner himself conducted a performance at Venice. The intense interest taken in Wagner's music still accounts for an occasional performance of the symphony, which, however, has little merit of its own, and was described by its composer as "an old-fashioned *ouvrage de jeunesse.*"

1815. **F. R. Volkmann** (Lommatzsch), 1815-83. A composer of whose works some authorities speak highly; he wrote some seriously-conceived symphonies.

1815. **Henry Hugo Pierson** (Oxford), 1815-73, who wrote one symphony, is remembered by his setting of the second part of Goethe's *Faust*.

1816. **Sir William Sterndale Bennett** (Sheffield), 1816-75. Was one of the foremost English composers of the nineteenth century. His one symphony stands in G minor.

1817. **Anton Berlyn** (Amsterdam), 1817-70. A Dutch composer of opera and symphony.

1817. **E. M. E. Deldevez** (Paris), 1817-97. A conductor of the Grand Opera. Wrote three symphonies.

1817. **Niels W. Gade** (Copenhagen), 1817-90. The first of the Scandinavian musicians to rivet European attention. Wrote eight symphonies and some good orchestral overtures.

1817. **Lefébure-Wély** (Paris), 1817-69. Was a very famous organist, and achieved eminence for his improvisations. He wrote symphonies and many other works.

1817. **Fritz Spindler** (Lobenstein), 1817-1906. A prolific writer for the pianoforte, who also wrote symphonies.

1818. **Antonio Bazzini** (Brescia), 1818-97, some of whose violin compositions are much played in the present day. Wrote a symphonic poem, "Francesca da Rimini."

1818. **Jean Baptiste C. Dancla** (Bagnères-de-Begoire). Wrote four symphonies. Some of his violin pieces are much esteemed.

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1818. **Heinrich Esser** (Mannheim), 1818-72. Some of his symphonies (ops. 44, 79) are published and gain an occasional hearing.

1819. **L. T. Gouvy** (Saarbruck), 1819-98. Composed an enormous amount of music, including seven symphonies.

1821. **August Conradi** (Berlin), 1821-73. Wrote operas, chamber music, and five symphonies.

1822. **César August Franck** (Liége), 1822-90. One of the most interesting modern composers of absolute music; his Symphony in D minor is a fine work, and his symphonic poems are also of a fascinating description.

1822. **J. Joachim Raff** (Lachen), 1822-82. A composer whose star has, to some extent, set; for many years his fine descriptive "Leonore" symphony was constantly played.

1823. **Selmar Bagge** (Coburg), 1823-96. Composer and critic; writer of one symphony.

1823. **K. J. Bischoff** (Ansbach), 1823-93. Composed three symphonies.

1823. **Giovanni Bottesini** (Lombardy), 1823-89. Was a very famous double-bass player. Wrote operas, symphonies, overtures, etc.

1823. **L. E. E. Reyer** (Marseilles), 1823-1909. Wrote a fine symphonic ode in addition to an opera, "Sigurd."

1824. **Adolphe Samuel** (Liége), 1824-98. A winner of the *Grand Prix de Rome*. Composed seven symphonies.

1824. **Jos. Batta** (Maestricht). A Belgian 'cellist and composer of symphonies and overtures.

1824. **J. N. Coenen** (The Hague), 1824-99. Composed two symphonies.

1824. **Anton Bruckner** (Upper Austria), 1824-96. One of the leaders of modern German music; at one time he seriously rivalled Brahms, and his nine symphonies contain some fine music.

1824. **G. E. Goltermann** (Hanover), 1824-98. A fine 'cellist. A symphony by him was played in Leipsic in 1851.

1824. **Carl H. C. Reinecke** (Altona), 1824-1910. A composer of very great industry and colossal output. His many works include three symphonies.

1824. **Friedrich Smetana** (Leitomischl), 1824-84. The "Father of Bohemian Opera" and the teacher of Dvořák. Is remembered in our concert-rooms by his very fine cycle of symphonic poems.

1825. **G. F. Bristow** (Brooklyn), 1825-98. An American violinist and composer of opera, symphony, etc.

1825. **Adolf von Doss** (Bavaria), 1825-86. Wa it priest who wrote three symphonies.

1825. **L. Ehlert** (Königsberg), 1825-84. A pupil of Schumann and Mendelssohn. His "Spring" symphony is one of his best compositions.

1826. **Jean Jos. Bott** (Cassel), 1826-95. A violinist composer of symphony.

1826. **Emil Büchner** (Naumburg). Capellmeister of Meiningen and composer of symphonies.

1826. **Franz Coenen** (Rotterdam), 1826-1904. Composed one symphony.

1827. **E. Silas** (Amsterdam) had a Symphony in A performed in London on two or three occasions, 1863-64.

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1827. **Adolf Fischer** (Pomerania), 1827-93. Wrote several symphonies.

1828. **Woldemar Bargiel** (Berlin), 1828-97. A Symphony in C is included amongst his works.

1828. **Pietro Bianchini** (Venice) is one of the small number of Italian writers of symphony.

1829. **A. H. Dietrich** (Meissen) was a pupil of Schumann; he wrote a Symphony in D.

1829. **Louis M. Gottschalk** (New Orleans), 1829-69. Was at one time a very well-known pianist. He wrote an entitled symphony.

1829. **Anton G. Rubinstein** (Wechwotynecz), 1829-94, who achieved eminence in so many musical directions, wrote many symphonies, of which "The Ocean" is the best known.

1830. **Hans von Bronsart** (Berlin). His symphonies include two, entitled "In the Alps," "Powers of Fate."

1830. **Hans von Bülow** (Dresden), 1830-94, critic, pianist, conductor, composed some symphonic works.

1830. **Edward Lassen** (Copenhagen), 1830-94. Best known by his charming songs and his *Faust* music, wrote two symphonies.

1831. **Henry C. Banister** (London), 1831-97. A well-known writer of books on music; he also composed symphonies.

1831. **Salomon Jadassohn** (Breslau), 1831-1902. Another theoretician, wrote over one hundred and thirty compositions, including four symphonies.

1832. **J. J. Abert** (Bohemia), who wrote a "Spring" Symphony, was much praised by Liszt; he was a successful composer of opera.

1832. **Leopold Damrosch** (Posen), 1832-85. The friend of Liszt and Wagner, wrote a symphony.

1832. **Karl Goldmark** (Keszthely), 1832-1915, wrote a highly successful "Rustic Wedding" Symphony. The year 1830 is also given as being that of his birth.

1833. **Otto Bach** (Vienna), 1833-93. Kapellmeister of Salzburg, and composer of operas and five symphonies.

1833. **Franz Bendel** (Bohemia), 1833-74. A pupil of Liszt, and composer of attractive pianoforte pieces, also wrote some symphonies.

1833. **Johannes Brahms** (Hamburg), 1833-97. The finest of modern German symphonists.

1834. **A. E. A. Becker** (Quedlinburg), 1834-99. His Symphony in G minor is amongst his finest works.

1834. **Peter Benoit** (Harlebeck), 1834-91. One of the most recognized Flemish composers. Like Beethoven and others, he wrote a "Choral" Symphony.

1834. **Alex. P. Borodin** (Petrograd), 1834-77. Was a great chemist as well as a musician. He is famous for his operas, and his larger works include three symphonies and a symphonic poem.

1835. **Julius von Beliczay** (Hungary), 1835-93. A pupil of Joachim, whose orchestral works include a symphony.

1835. **Jules E. D. Cohen** (Marseilles), 1835-1901. A prolific writer of song, also penned some symphonic music.

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1835. **Felix A. B. Draesecke** (Coburg). A disciple of Liszt, was a revolutionary in principle, but has more recently returned to orthodoxy, and has written three symphonies.

1835. **C. Camille Saint-Saëns** (Paris). This versatile and gifted composer is often represented in concert programmes by his highly interesting symphonic poems; his symphonies have commanded less attention.

1835. **Ebenezer Prout** (Oundle), 1835-1909. Professor Prout was a voluminous composer. His four symphonies and many other works are now rarely played, but his theoretical writings are of great value.

1836. **Mily Alex. Balakireff** (Nishni-Novgorod), 1836-1910. One of the most interesting of Russian composers, and one whose influence has been considerable. He wrote a few symphonic poems and one symphony.

1836. **Robert Emmerich** (Hanau), 1836-1891. A German conductor, composed two symphonies.

1837. **John Francis Barnett** (London), 1837. Amongst his numerous works is a Symphony in A minor.

1837. **Alfred Holmes** (London), 1837-76. A famous violinist, who produced four titled symphonies, which were played in Petrograd, Paris, and London.

1838. **H. Schutz-Beuthen** (Upper Silesia). A disciple of Liszt, produced eight symphonies, several of which have titles.

1838. **Max Bruch** (Cologne). A well-known German composer. His first symphony was produced at the age of fourteen, and several have since appeared.

1838. **Samuel David** (Paris), 1838-95. Composer of four symphonies and a symphonic ode, "Le Triomphe de la Paix."

1839. **Victorin de Joncière** (Paris), 1839-1903. A critic, and follower of Wagner, wrote two or three symphonies, including a choral symphony.

1839. **Friedrich Gernsheim** (Worms). A Jewish composer; his symphonies in G minor and B flat are described as remarkable.

1839. **Edward Napravnik** (Königgrätz). A Czech composer, who wrote a symphony, "The Demon."

1839. **J. Knowles Paine** (Portland, U.S.A.), 1839-1906. Was one of the foremost composers of serious music in America; he wrote two symphonies and some symphonic poems.

1839. **Joseph Rheinberger** (Vaduz), 1839-1901. Devoted himself to composition of many kinds, especially enriching the organ with a fine collection of sonatas. Owed much of his early success to his "Florentine" and "Wallenstein" symphonies.

1840. **James Hamilton Clarke** (Birmingham), 1840-1912. English composer of much music of various kinds. Wrote two symphonies.

1840. **Hermann Goetz** (Königsberg), 1840-76. The early death of Goetz prevented his fine Symphony in F from having a successor; his single work in this direction is very highly thought of.

1840. **Friedrich K. Rudorff** (Berlin), 1840-1908. A follower of the Romantic School. Composed two symphonies.

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1840. **J. S. Svensden** (Christiania), 1840-1911. His single symphony (in D major) has been much played in this and other countries.

1840. **P. I. Tchăikovsky** (Votinsk), 1840-93. The later symphonies of this composer are as well known, and as often played, as any at the present time.

1841. **Anton Dvořák** (near Kralup), 1841-1904. One of the most successful of modern symphonists; his "New World Symphony" is almost a household word.

1841. **Franco Faccio** (Verona), 1841-91. At one time he was considered as of importance amongst modern Italian composers. His Symphony in F displays some originality.

1842. **Heinrich Hoffmann** (Berlin), 1842-1902. Composed a "Frithjof" symphony.

1842. **Arthur S. Sullivan** (London), 1842-1900. So well known as a composer of charming light operas. Wrote one symphony during his mid-career.

1843. **Asger Hamerik** (Copenhagen). Has written six symphonies, all with titles. He was a pupil of Gade, and also studied orchestration under Berlioz.

1843. **H. von Herzogenberg** (Graz), 1843-1900. A composer who was much influenced by Brahms. Wrote works of many kinds, including a symphony, "Odysseus."

1843. **Gustav Jensen** (Königsberg), 1843-95. A brother of the more famous Adolph Jensen. Wrote one symphony.

1843. **Giovanni Sgambati** (Rome), 1843-1914. Was one who upheld the lamp of classical musical art in Italy; he contributed important examples to the list of symphonies.

1843. **Jules de Swert** (Louvain), 1843-91. A well-known 'cellist, and the composer of operas and symphony.

1844. **N. A. Rimsky-Korsakoff** (Tichwin), 1844-1908. Another of the excellent Russian composers of opera. His symphonies, mostly on programme lines, are extremely well orchestrated.

1844. **Josef Rebicek** (Prague), 1844-1904. A well-known conductor. Left a Symphony in D minor as his chief composition.

1845. **Anastasius Drezzer** (Poland). A brilliant pianist and composer of two symphonies.

1845. **Gabriel Fauré** (Pamiers). A prominent French composer. Wrote a symphony, produced in Paris in 1885.

1845. **Charles Marie Widor** (Lyons). The distinguished French organist. Has written two orchestral symphonies, besides some so-called symphonies for the organ.

1846. **August Bungert** (Mülheim). A modern German follower of the symphonic poem.

1846. **Jules Bordier,** 1846-96. A composer of symphonic poems. Was one of the first Frenchmen to champion the cause of Wagner.

1846. **Silas G. Pratt** (Addison, U.S.A.). A distinguished American composer of symphonies and symphonic suites.

1846. **Thomas Wingham** (London), 1846-93. Wrote four symphonies.

1847. **Francis W. Davenport** (near Derby). A musical theorist and composer of two symphonies.

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1847. **August Klughardt** (Cöthen), 1847-1902. Wrote a "Leonore" and four other symphonies.

1847. **Robert Fuchs** (Frauenthal). Has written some serenades for string orchestra which are much played, and also a Symphony in C.

1847. **Augusta Mary Ann Holmès** (Paris), 1847-1903. Wrote three entitled symphonies, which were very successful in Paris.

1847. **L. Philipp Scharwenka** (Samter), whose pianoforte compositions are so multitudinous, has composed two symphonies.

1847. **G. B. Salvayre** (Toulouse). A noted French composer. Has written a "Biblical" Symphony.

1848. **Sigismund Noszkowski** (Warsaw). A distinguished contemporary orchestral composer.

1848. **Sir Hubert Parry** (Bournemouth). Has written excellent symphonies, in addition to works of almost every other description.

1849. **Benjamin Godard** (Paris), 1849-95. Wrote six symphonies, some of them with titles.

1849. **M. M. Ivanoff** (Moscow). A pupil of Tchäikovsky. Has composed symphonies.

1850. **Zdenko Fibich** (Bohemia), 1850-1900. A nationalist composer and one who did much in opera. Also wrote three symphonies and numerous orchestral pieces.

1850. **Ole Olsen** (Hammerfest). An ultra-modern, who has written a symphony and various tone-poems.

1850. **F. X. Scharwenka** (Samter). Brilliant pianist. Has written a symphony possessing Polish characteristics.

1851. **Vincent d'Indy** (Paris). A prominent member of the modern French school. Has written important symphonic works.

1851. **Victor E. Bendix** (Copenhagen). A writer of pianoforte music and of symphonies.

1852. **Hans Huber** (Schönewerd, Switzerland). Wrote a well-known Symphony in E minor which is an eulogy of a Swiss painter (Böcklin); the last movement is based upon a series of suggestions derived from eight of his pictures.

1852. **Sir Frederick H. Cowen** (Jamaica). Has written several entitled symphonies, and many brilliant orchestral works.

1852. **Sir C. V. Stanford** (Dublin). Has done dignified and scholarly work in the direction of symphony. More recently he has written orchestral rhapsodies.

1852. **Max Vogrich** (Transylvania), some of whose pianoforte pieces are quite popular. Has written some symphonies.

1853. **J. A. Nicodé** (Posen). His symphonic poems, and his symphony with solo, chorus, orchestra, and organ, entitled "The Sea," are highly thought of.

1854. **George Whitfield Chadwick** (Lowell, Mass.). Is one of the foremost of American composers. He has written three symphonies.

1854. **Alex. Kopyloff** (Petrograd). One of the many Russian composers of symphony.

1854. **Alex. Winogradsky** (Kieff). A famous conductor. Has composed symphonic works.

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1855. **Ernest Chausson** (Paris), 1855-99. Was one of the most prominent of modern French composers. He wrote one symphony and three symphonic poems.

1856. **G. Martucci** (Bologna), 1856-1909. Shared with Sgambati the honour of upholding music of the best kind in his native land. His symphonies have occasionally been played in England.

1856. **Christian Sinding** (Kongberg). A Norwegian composer of eminence; his Symphony in D minor is very well known.

1856 **S. I. Taneieff** (Vladimir). A well-known pianist. Has written several symphonies.

1857. **Sir Edward Elgar** (Broadheath). The hopes of Englishmen are largely centred in this composer, although his two symphonies have not gained the esteem in which his choral writings are held.

1857. **Frederick Cliffe** (Bradford). His Symphony in C minor is amongst his most important works.

1859. **Camille Chevillard** (Paris), 1859-1903. A notable French symphonic composer.

1859. **S. Liapounoff** (Jaroslavl). Has published a Symphony in B minor.

1859. **Algernon Ashton** (Durham). Is an English composer of pertinacity and grim determination, whose symphonies, like many of his larger works, have not met with a great measure of success.

1860. **Gustav Mahler** (Bohemia). Is perhaps the most interesting of modern German composers of symphony. His works are of great length and employ very large

orchestras for their performance. Opinions are divided as to the value of his works.

1860. **Gustave Charpentier** (Dieuze). Is much better known by his delightful opera, "Louise," than by his orchestral and symphonic works.

1860. **I. J. Paderewski** (Podolia). The world-renowned pianist. Includes a symphony amongst his compositions.

1860. **William Wallace** (Greenock). Has written a symphony, "The Creation," and several symphonic poems.

1861. **E. N. von Reznicek** (Vienna). A Czech composer of opera. Has composed a "Tragic" and also an "Ironic" symphony.

1862. **A. A. Arensky** (Novgorod), 1861-1906. Has written some symphonies, but his name is more familiar to lovers of chamber music.

1862. **J. Edward German** (Whitchurch), whose light orchestral music has so many admirers. Has also written works in the more dignified form of symphony.

1862. **Leon Boëllmann** (Alsace), 1862-97. A famous organ composer. Has written a symphony for organ and orchestra.

1863. **F. Blumenfeld** (Kovaleska). A Russian composer who has written a symphony, "A la mémoire de chers défunts."

1863. **Frederick Delius** (Bradford). Is a most important present-day composer of symphonic works, although he has written no symphonies so called. His writings are mostly of the order of the symphonic poem.

1863. **Felix Weingartner** (Zara). Great conductor. Has published two symphonies.

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1864. **Alex. Gretchaninoff** (Moscow). Contemporary Russian composer of symphony.

1864. **Richard Georg Strauss** (Munich). His symphonic poems have created one of the sensations of recent years; his "Domestic Symphony" is, however, not one of the happiest of these.

1865. **Paul Gilson** (Brussels). A composer of opera. Has written a symphony, "La Mer."

1865. **Paul Dukas** (Paris). Widely known by his orchestral work, "L'Apprenti Sorcier." Has also written a symphony and a symphonic poem.

1865. **A. Glazounoff** (Petrograd). Is probably the most prominent of modern Russian composers of symphony. His numerous works in this direction are classically conceived, and yet contain many features of present-day interest.

1865. **Jean Sibelius** (Tavastehus). This Finnish composer has done much orchestral composition of a high order. His symphonies and symphonic poems are not yet as well known as his popular tone-poem, "Finlandia."

1866. **Basil Kilinnikoff** (Voina), 1866-1901. A Russian composer whose first symphony was well received. His early death prevented this success from being followed up.

1867. **Mrs. H. H. A. Beach.** A talented American composer who has written a "Gaelic" symphony.

1868. **Granville Bantock** (London). Is interesting for his attempts to write symphonies for voices only. He has also written orchestral symphonic works.

1868. **Max Schillings** (Düren). Composer of opera and of symphonic poems.

1869. **Armas Järnefelt** (Viborg). Composer of a popular orchestral "Præludium." Has also written symphonic poems.

1870. **Sigismund Stojowski** (Strelce). This Polish musician has published a symphony and certain symphonic works.

1872. **S. von Hausegger.** A German author and composer. His symphonic poems are well spoken of.

1872. **Paul Juon** (Moscow). Has written two symphonies, the First having been played at least twice in London.

1872. **Ralph Vaughan Williams** (Down Ampney). Has written a "Sea" symphony and other orchestral works.

1872. **A. N. Scriabine** (Moscow), 1872-1915. One of the most widely discussed of modern composers. His earlier symphonies have been eclipsed by his "Divine Poem," recently brought to a hearing. Further interesting developments were arrested by his early death.

1873. **S. V. Rachmaninoff** (Novgorod). Composer of the famous pianoforte "Prelude." Has written some symphonies.

1873. **Max Reger** (Brand). An ultra-serious musician, renowned for his organ works. Has composed a symphony.

1874. **Reinhold Glière** (Kieff). A symphony in E flat was played in London in 1906.

1874. **Josef Suk** (Krecovic). A Bohemian violinist. Has written a symphony in E minor.

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1877. **Ernst von Dohnányi** (Pressburg). A fine modern composer. His symphony in D minor is one of his largest works.

1879. **George Fitelberg** (Dünaberg). Has also published a Symphony in D minor.

1883. **Maximillian Steinberg** (Vilna). Rather a classic in style. His Second symphony has recently been played in London.

Among other contemporary composers of symphony and symphonic poems may be mentioned:—

Arnold Bax.
W. H. Bell.
Frank Bridge.
Yorke Bowen.
A. von Ahn Carse.
J. B. McEwen.
H. Balfour Gardiner.
M. Esposito.
Goedicke.
E. Halsey.
A. Hinton.
J. Holbrooke.
Emmanuel Moor.
Malichivsky.
M. Phillips.
Wassilenko.
Wischnegradski.
Zemlinsky.
Zolatareff.
Walter Rabl.

Appendix B.

Glossary of Terms.

Absolute Music. Music depending entirely upon its own appeal, and independent of surreptitious aids, such as those supplied by titles, programme, or words.

Arco. Played with the bow. Used for stringed instruments in opposition to the term pizzicato.

Air with Variations (or Theme with Variations), a form frequently used in Symphony, more especially in earlier days. The Finale of Beethoven's "Eroica" is a good instance.

Brass. The trumpets, trombones, tuba, and other brass instruments of the orchestra. The horns, although of brass, are usually included with the wood-wind.

Canon, a composition in which an idea started in one voice or instrument is strictly repeated in another at a certain distance of time and interval. A good instance occurs in Beethoven's Fourth symphony.

Cembalo (Italian). See Clavier.

Classical Orchestra. (See Appendix C.)

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Clavier, a predecessor of the pianoforte. In early days the conductor used to direct the performance from the clavier, the bâton not being in use.

Contrapuntal, employing the devices of counterpoint.

Coda, the final part of a movement, in which the subject-matter is usually developed and treated in a different manner to its former presentation. The importance of the coda is much emphasised in Beethoven's works.

Colour in music is obtained (by analogy) by the employment of certain characteristics. Orchestral colour arises from the blending and contrasting of the various instrumental forces.

Concert Overture, a work in a single movement, generally entitled, but written on the plan of the first movement of a symphony.

Counterpoint. The art of adding melodies to one another, as opposed to the mere filling up of harmonies.

Development Section. The portion of a movement in which themes previously heard are subjected to variety of treatment.

Divertimento, originally a "diversion," a term occasionally applied to early symphonic works.

Fantasia. Orchestral works which are not in definite shape are sometimes so called.

Finale, the last movement of a work, and generally the weakest portion, though there are notable exceptions.

Folk Song, a song of the people; numerous examples are introduced into their works by modern Russian and English composers.

Form. The architectural design or shape of a musical work.

Fugato. Passages in the manner of a Fugue. Notable examples occur in the slow movements of Beethoven's "Eroica" and A major symphonies.

Ground Bass. A reiterated bass, with varying harmonies and variety of treatment. Sometimes the theme of the bass is transferred to a middle or top part. The Finale of Brahms' Fourth symphony employs this device.

Instrumentation deals with the pitch, compass, and quality of the various orchestral instruments.

Interlude. A short passage linking together more important parts of the musical structure.

Introduction. A very common procedure in symphony is to preface the opening quick movement with a number of bars in slow time. The introduction may be of any length; in Haydn it is often a few bars only; in Beethoven's Seventh Symphony occurs a very long and fully developed introduction. Brahms, in his First symphony, has lengthy introductions both to the first movement and to the finale.

Leit-Motif, or guiding theme. A distinctive fragment of melody (or possibly harmony or rhythm) largely used by Wagner for purposes of characterisation. Its use in symphony is demonstrated in the works of Berlioz and Liszt.

Metamorphosis of Themes. Varying treatments of subject-matter. The themes are altered in tempo, rhythm, etc., to gain diversity in unity. Liszt employs this device.

Minuetto, a dance of stately character, which held place as the third movement of a symphony, until Beethoven supplanted it by the scherzo.

Appendix B

Modulation, the process of passing from key to key.

Monodic. A term applied to a kind of writing in which chief place is given to the melody, and little use is made of contrapuntal devices.

Opus. A work. Its abbreviation op. is used to indicate the order (op. 1, op. 2, etc.) in which the printed works of composers are published.

Orchestral Suite. (See Suite.)

Orchestration, the art of combining the various instruments of the orchestra.

Overture, the instrumental beginning of an opera, from which the symphony took its rise.

Partitur (German). Score, *q.v.*

Percussion, the drums, cymbals, gongs, triangle, etc., of the orchestra.

Pizzicato. Strings plucked with the finger. An excellent example of the whole stringed orchestra playing *pizzicato* occurs in the scherzo of Tchaikovsky's fourth symphony.

Polyphonic music is that in which all instruments or voices taking part have music of an equal degree of importance. It is opposed to Monodic music.

Recitative, a kind of musical declamation, or music without definite rhythm or melody. Both instrumental and vocal examples of it occur in the last movement of Beethoven's "Choral Symphony."

Rhapsody is another term for orchestral works of no set design.

Rhythm, the swing or lilt of the music. Certain movements (*e.g.*, the first allegro in Beethoven's seventh symphony) are much more rhythmic than others.

Ritornello. A short instrumental fragment. (See Chapter II.)

Scherzo. A jest. A very quick and, generally, playful movement, which developed from the minuet. Most symphonies include a scherzo as either their second or third movement.

Score. The printing of the music in such a way as to show what every instrument or voice has to do.

Scoring. Another term for orchestration.

Strings. The violins, violas, violoncellos, and double-basses of the orchestra.

Suite. A collection of pieces, generally all in one key, and largely built upon dance forms. The symphony and sonata grew out of the suite.

Symphonic Ode. A work of symphonic dimensions, but including a chorus. David's "Le Désert" is a typical example.

Toccata, a brilliant showy piece, generally of quick running notes.

Tone Poem, a name often given to the symphonic poem.

Trio. An alternative section to the minuet; later, it became an alternative to the scherzo. Beethoven in his fourth and seventh symphonies has it played twice; Schumann develops this idea by having two different trios. In either case the scherzo proper is played three times.

Wood-Wind. The flutes, oboes, clarinets, and bassoons. With these are often reckoned the horns. Modern composers often add to this section of the orchestra (Cor Anglais, etc.).

Appendix C.

Lists of Instruments Employed in Symphonies of Different Periods.

1. The "Zinfonia" in Peri's "Euridice" (1600).

3 Flutes.

2. C. P. E. Bach and the earliest symphonies of Haydn Circa 1756).

2 Oboes.
2 Horns.
Strings.

3. A late Haydn Symphony, "The Military" (1794).

1 Flute
2 Oboes.
2 Bassoons.
2 Horns.
2 Trumpets.
Timpani.
Strings.

The clarinets are not present here. Haydn sometimes employed them, but they were not in general use in his time. Mozart also omits them from his earlier symphonies, but includes them later, after having heard some works in which they were employed.

4. The "Classical," or "Beethoven" Orchestra, as exemplified in that master's Seventh Symphony (1812), became the accepted model for many years.

2 Flutes.	2 Horns.
2 Oboes.	2 Trumpets.
2 Clarinets.	Timpani
2 Bassoons.	Strings.

5. The trombones (three or four), horns, the double bassoon, etc., were occasionally introduced by Beethoven. With the works of Schubert and other romance composers we find the four horns and the trombones accepted as regular members of the orchestral force.

6. Brahms' First Symphony, op. 68, is scored for the usual orchestra of the period (1876).

2 Flutes.	2 Horns in E flat.
2 Oboes.	2 Trumpets.
2 Clarinets.	3 Trombones (last movement only).
2 Bassoons.	Timpani.
Double Bassoon.	Strings.
2 Horns in C.	

7. As an example of the large orchestra sometimes demanded by composers of the present day may be instanced the sixth symphony of Mahler.

4 Flutes.	Glockenspiel.
4 Oboes.	Heerdenglocken.
Clarinet in E flat.	Xylophon.
3 Clarinets in B flat.	Bass Drum.
Bass Clarinet in B flat.	Triangle.
3 Bassoons.	Side Drum.

Appendix C

1 Double Bassoon.
8 Horns.
4 Trumpets.
3 Trombones.
Bass Tuba.
Timpani.
Cymbals.
Tambourine.
Harps.
Celesta.
Strings.

Appendix D.

A List of Entitled Symphonies, grouped under Alphabetical List of Composers' Names.

EXCEPT in the case of Haydn, who did not use Opus numbers to any large extent, it was not the custom of the classic composers to give names to their symphonies; with the rise of the Programme and Romantic Schools, however, it became a very common procedure, although some moderns, such as Brahms, Glazounoff, etc., have preferred to let their works remain under the general title of "Symphony." As *all* symphonic poems have names, they are not included in the following list. In some cases names for symphonies have not been bequeathed by their composers, but, as in the case of Schubert's "Unfinished," cling to them by general consent.

Abert - -	"Spring."
Bazzini - -	"Senacheribbo" (Choral Symphony).
Beach - -	"Gaelic."
Beethoven -	"Eroica."
	"Pastoral."
	"Choral."
	There is also a "Battle" Symphony.

Appendix D

	Another work attributed to Beethoven, which was unearthed a little time back, has been called the "Jena" Symphony.
Bell	"Walt Whitman."
Benoit	Choral Symphonies, "The Reapers" and "Hucbald."
Berlioz	"Harold in Italy."
	"Funeral and Triumphal."
	"Romeo and Juliet."
	"Fantastic."
Blumenfeld	"A la mémoire de chers défunts."
Bronsart	"In the Alps" (Choral).
	"Powers of Fate."
Cliffe	"A Summer Night."
Cowen	"The Idyllic."
	"The Scandinavian."
	"The Welsh."
David	"Le Désert" (Symphonic Ode).
Dittersdorf	"Symphonie dans le genre de cinq nations."
	Twelve symphonies on subjects from Ovid's *Metamorphoses*—"Orpheus," "Ajax and Ulysses," etc.
Draeseke	"Tragic."
Dvořák	"From the New World."
Ehlert	"Spring."
Ellerton	"The Forest."
Franck	"Psyché."
Gilson	"La Mer."
Godard	"Legendary."
	"Gothic."
	"Oriental."
Goldmark	"Rustic Wedding."

Gossec	"The Chase."
Gottschalk	"Le Nuit des Tropiques."
Hamerik	"Poetic," "Tragic," "Lyric," "Majestic," "Serious," "Spiritual."
Haydn	A very large number of Haydn's works have names; the chief are "The Farewell," "The Oxford," "The Surprise," "The Clock," and "The Military."
Herzogenberg	"Odysseus."
Hiller	"Spring must come at last."
Hirschbach	"Life Struggles," "Recollections of the Alps," etc.
Holmes	"Jeanne d'Arc."
	"The Youth of Shakespeare."
	"Robin Hood."
	"The Siege of Paris."
Holmès	"The Argonauts."
	"Lutèce."
	"Orlando Furioso."
Hofman	"Frithjof."
Huber	"Böcklin."
	"Tell."
D'Indy	"Jean Hunyade."
Janssens	"Le Lever du Soleil."
Joncière	"Romantic."
	"La Mer" (Choral).
Klughardt	"Leonore."
Knecht	"Portrait musical de la Nature."
Kollmann	"The Shipwreck."
Leslie	"Chivalry."
Liszt	"Dante."
	"Faust."
Mahler	"The Song of Earth."

Appendix D

Mendelssohn	"Italian."
	"Reformation."
	"Scotch."
Mozart	"Jupiter," "Haffner," "Linz," "Parisian," "Prague," etc.
Napravnik	"The Demon."
Nicodé	"The Sea."
Paine	"Spring."
Parry	"The Cambridge."
	"The English."
Raff	"Leonore," "Im Walde," "An das Vaterland," etc., etc.
Rheinberger	"Florentine."
	"Wallenstein."
Reinecke	"Hakon Jarl."
Reznicek	"Ironic."
	"Tragic."
Rimsky-Korsakoff	"Antar."
Romberg	"Toy."
Rubinstein	"Dramatic."
	"Ocean."
Salvayre	"The Resurrection."
Schubert	"Tragic."
	"Unfinished" (not so named by the composer).
Schulz-Beuthen	"Fair Elizabeth," etc.
Schumann	"Rhenish."
	"Spring."
Scriabine	"Divine Poem."
Spohr	"The Earthly and the Divine."
	"Historic."
	"Power of Sound."
	"Seasons."

Story of Symphony

Stanford - -	"Elegiac."
	"Irish."
Strauss - -	"Domestic."
Tchäikovsky -	"Polish."
	"Pathetic."
	"Winter Day Dreams."
Vaughan Williams	"A Sea Symphony."
Wallace - -	"The Creation."

Appendix E.

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ALL histories of music and many other works, deal incidentally with the Story of Symphony. The following are either specially devoted to the subject or may be particularly recommended:—

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